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*The*  
BROOKLYN MUSEUM  
QUARTERLY

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Index to Volume VII

January 1920 to October 1920

An illustrated magazine published quarterly, devoted to subjects of interest in Fine Arts, Ethnology, and Natural History with special emphasis upon the activities of the Brooklyn Museum and its influence as an educational institution.

BROOKLYN, N. Y.

The Brooklyn Institute of Arts and Sciences

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*Frontispiece*

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F.C.S.I.



ROMAN HEAD

Watercolor by Frederic Crowninshield

## The Crowninshield Memorial Exhibition

**T**HE Crowninshield Memorial Exhibition recently held at the Brooklyn Museum was an enlargement of the one which was organized at the Casino in Stockbridge, Mass., in connection with the memorial meeting held there on August 15. Mr. Crowninshield died in Italy at Capri on September 11, 1918, and is buried in Rome. He generally resided at Taormina in Sicily after 1911. During the years 1909 to 1911 he was director of the American Academy at Rome.

Although in the years preceding this appointment Mr. Crowninshield was especially distinguished as a mural painter and designer of stained glass, his artistic activities during and after his presidency of the American Academy were very largely devoted to oil and watercolor, and in spite of the monumental and decorative tradition which inspired his earlier career, he constantly kept in touch with the progressive tendencies of recent modern art, as is remarkably shown by the present collection. This is very largely composed of the Italian work of his later years, including many studies in Calabria and Sicily. The non-Italian subjects are almost wholly from Stockbridge, which was Mr. Crowninshield's home in this country.

Aside from his activities as instructor in drawing and painting, and lecturer on artistic anatomy at the Boston Museum of Fine Arts between 1879 and 1885, and as a widely employed artist in mural painting and stained glass, Mr. Crowninshield was distinguished as a scholar, author and poet. He graduated from Harvard in 1866; studied art in France and Italy; was President of the American Fine Arts Federation of New York from 1900 to 1909; an

A. N. A.; Member of the National Society of Mural Painters; Honorary Member of the Architectural League, and Corresponding Member of the American Institute of Architects. His book on Mural Painting was published in 1887. and he subsequently published the following books of poems: *Pictoris Carmina*, *A Painter's Moods*, *Tales in Metre and Other Poems*, *Under the Laurel*, and *Villa Mirafiore*. On the occasion of the recent memorial meeting at Stockbridge Prof. William Roscoe Thayer of Harvard University paid a high tribute to his distinction as a poet. During the period of his presidency of the American Academy at Rome Mr. and Mrs. Crowninshield were recognized leaders of the American colony in Rome, and their receptions in the winter, and their garden parties in the summer at the Villa Mirafiore, their home and the seat of the American Academy at that time, were unforgettable occasions, especially as this was also the period of the International Exhibition of 1911 in which the United States participated. These garden parties were international gatherings where Americans and other foreigners met the best Italian society of Rome. Mr. Crowninshield also filled his office as director and chief instructor of the American Academy with remarkable success, and among his Academy pupils are to be found some of the most eminent and distinguished of the younger generation of American artists.

The works shown included over 200 exhibits, of which the great majority, to the number of about 120, were carefully executed and completely finished and framed oil paintings and watercolors, mainly of Italian subjects. Mr. Crowninshield was notably distinguished among American artists for his historical and literary tastes, for his nobility of character, and lofty ideals. Thus the inspiring environment of Italy offered him a subject matter sympathetic to his tastes, character and tendencies in art. The present collection is a tribute to the charm and beauty of Italy, paid by the man who was best fitted by nature among all Ameri-



CATHEDRAL DOOR  
Watercolor by Frederic Crowninshield

can artists to undertake this special task. Considered as individual pictures, and aside from their special unity as a collection, Mr. Crowninshield's art will appeal to most of us as showing complete mastery of his aims and methods, and as uniting in a remarkable way both precision of execution and breadth of treatment. The collection moreover illustrates the industry of Mr. Crowninshield's later years. It is most unusual that a posthumous collection should contain such a large number of carefully executed pictures.

Among the reviews of the exhibition by art critics of the press, the following are quoted here:

*By Hamilton Easter Field, in Brooklyn Eagle, Nov. 2, 1919.*

"The Memorial Exhibition of the work of Frederic Crowninshield which opened Tuesday at the Brooklyn Museum reveals as few exhibitions do the soul of a man. One feels instinctively the culture, the sincerity, the absolute rectitude of the painter. I am quite sure that even if I had not known Mr. Crowninshield I should have derived from his art a portrait of the inner life of the man. Having known and admired him as the perfect host at the Villa Mirafiore, the seat of the American School in Rome, it is a whole world which lives again as I review his work."

"Browning would never have been the poet he was without the influence of Italy. Italy was the leaven needed to bring out the art of Frederic Crowninshield. His American landscapes are relatively dull except for some beautiful flower studies—notably the "Study of Dogwood," dating from 1882. Somewhat later in date is the study of a nude Italian boy entitled "Birds." The younger artists will pass it by as being "old-fashioned" and, in their eyes, nothing could be more damning to a work of art than for it to be old-fashioned. The boy's head is painted with the utmost sincerity and there is in the work a directness which I believe no less a man than Cezanne would have admired."

"The attitude of Crowninshield toward art was uncompromising. His point of view did not change with every passing whim of fashion. Compare, for instance, the two water colors in the first alcove on the left. 'Frascati 1890' and 'Subiaco 1911.' Twenty-one years have intervened, yet they look as if they had been painted the same day. That Crowninshield, however, was ready enough to



FARAGLIONE, CAPRI  
Watercolor by Frederic Crowninshield

wander from the beaten track is shown in the very lovely water color study of tree trunks 'Vallombrosa, 1911.'"

"If Mr. Crowninshield owed his inspiration largely to Italy he never lost the affection for his native land which the artist must ever keep. This love for New England he has admirably expressed in 'A Thought.'"

"I dreamed of far-off, wall-girt, Tuscan towns  
Their tapering trees and vaporous olives dear,  
While scanning Massachusetts' pine-flecked downs:  
Nor could I say which seemed to me most near."

*By Henry Tyrrell, in the Christian Science Monitor, Boston.*

"Frederic Crowninshield, whose water colors, oil paintings, mural and stained-glass designs have been arranged in a memorial exhibition of classical beauty at the Brooklyn Museum, was for some years, previous to 1911, director of the American Academy in Rome. Earlier in his professional career he had been an instructor and lecturer at the Boston Museum of Fine Arts, as well as a practical craftsman of wide practice in mural painting and stained glass. He was a National Academician and a member of the Architectural League, and had an American summer home at Stockbridge, Massa-

chusetts. But his heart's home was Italy, where his tastes as scholar, author and poet, as well as artist, found satisfaction and expression during the many years of his residence either on the Island of Capri, or at Greek Taormina by the blue Sicilian sea, or in Rome, where the Crowninshield's receptions at the Villa Mirafiore, former seat of the American Academy, maintained the best traditions of cosmopolitan artist life."

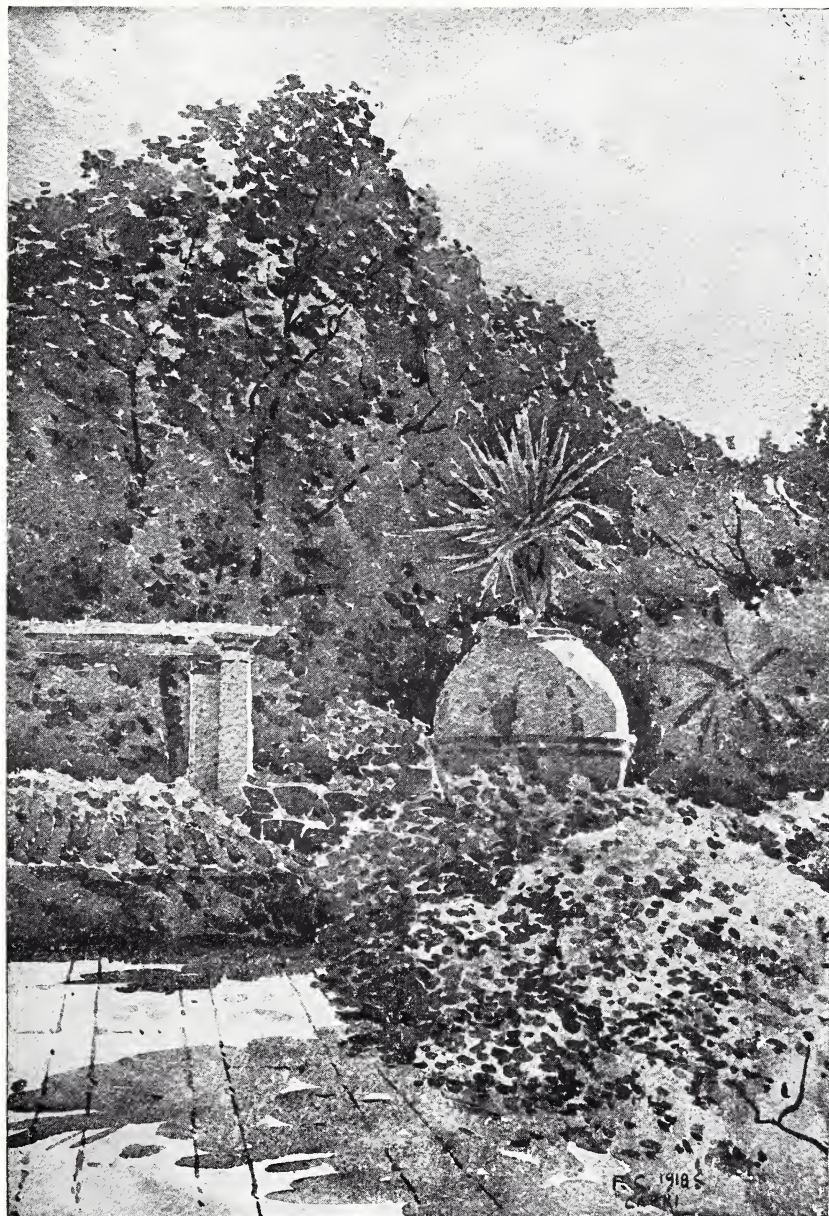
"So it befalls naturally that the present exhibition, which is an enlargement and development of one held in Stockbridge last summer, is essentially what Professor Goodyear calls it in his appreciative introductory essay for the Brooklyn catalogue—"a tribute to the charm and beauty of Italy, paid by the man who was best fitted by nature among all American artists to undertake this special task."

"It is the Italy of a bygone romantic generation—steeped in the artistic traditions of Claude, Poussin, Turner, Hubert Robert, and the French Prix-de-Rome men of the past century; with the literary coloring of Byron and Goethe, of Shelley and Browning. Landscapes and architectural subjects largely predominate. "The Fountain, Villa Torlonia, Frascati," "Villa Certosella, Capri," "Ruins, Greek Theater, Taormina," "Sicilian Exedra Overlooking Straits of Messina," "Ionian Sea," "Tower, Via Appia Nuova, Roman Campagna," "Street Scene, Subiaco,"—these and nearly a hundred more might be so many leaves from the sentimental albums of countless travelers during well-nigh three centuries past. They are of course something more than that, in the case of Mr. Crowninshield, who knew and loved his Italy like a native, and whose picture visualizations, in the water color medium especially, have the technical facility and grace that only a professional artist could give them."

"As we have seen, his accomplishments were as much those of a literary academician as of a painter *con amore*. His published volumes, "Pictoris Carmina," "A Painter's Moods," "Under the Laurel," "Villa Mirafiore," and others, indicate that he sketched in lyrical language as often and with as much readiness as in color pigments. In both, his mental viewpoint and artistic mood were identical."

"Now, while the outward Italy remains much the same as ever, the romantic glameur which formerly invested it has given place to a wholly different aspect as seen through the practical futuristic mental lens of the twentieth century. The impressionism of today, and even of the yesterday which was Mr. Crowninshield's prime,





OIL JAR, VILLA CERTOSELLA, CAPRI  
Watercolor by Frederic Crowninshield

has come to see color in terms of warm sunlight, instead of degrees of cold shade. Monet and the modernists have superseded Corot and Claude."

*By Miss Elizabeth L. Cary, in the New York Times, Nov. 2, 1919.*

"The special note in the memorial exhibition of Frederic Crowninshield's work open through the month of November at the Brooklyn Museum of Art is that of warm, bright gayety and pleasure in the scene depicted. Mr. Crowninshield saw his Italy as a country to be enjoyed and loved, and he has recorded none of her more sombre aspects. The white statues and blonde architecture are flooded or dappled with sunlight, and the background is the blue of the Italian sky and sea. Even the Roman cypresses are less forbidding under his caressing brush than they appear in the work of any other painter. In his use of his medium he was, of course, skillful. His oil colors are lightly applied, and the effect is not lacking in vibration, although the more modern methods of the impressionists have been ignored. His water colors are both free and precise, and have a clean purity that suits the medium. In decorative design he was singularly fortunate, and one cannot but regret that during his later years so little of his work in this field was done in America. The sprightly interplay of color in the different parts of the composition in three little panels shown in the present exhibition, the natural pose and gesture in figures monumentally grouped, and the great beauty of the landscape background, exert a powerful appeal, even in the slight preliminary sketch for some large undertaking."

"There is a marked difference between such an early study as the recumbent figure of 1880—the panel is entitled "Sweeter to gaze and dream than toil"—and the Capri subjects of recent years; a difference corresponding to that between youth and middle life, only with Mr. Crowninshield's art time has worked backward, and the paintings of a date very near to that of his death have the spontaneity and blithe color that we naturally associate with first impressions and young emotions."

"In both the early and late work the mental poise and sensitive restraint of the artist are apparent—characteristics lending themselves admirably to interpretation of the Sicilian landscape, which occupies a dominant place in the exhibition, and especially to interpretation of classic architecture. The architectural features in his composition seldom are permitted to overshadow the natural setting in which they are placed. In very few of the canvases do we feel

that the architecture is the picture. But wherever it occurs it is definite in its intellectual appeal, and clearly an expression through art of man's joy in his surroundings and his power over them. The artist has seized the spirit of classic architecture, instead of being content with an imitative reproduction. In the notation of minor ornament there is the same tact and freedom as in the lovely water color drawing of the well at Certosella, Capri, with its delicate superstructure."

"It is a very beautiful exhibition, less for any powerful affirmation of genius or even of extraordinary achievement than for the unity and logic of the collection as a whole. It celebrates a warmly sympathetic temper of mind, and communicates a sense of well being to even the most casual observer. The Brooklyn public is fortunate in having it for the month of November, after which it will go to other cities."

*By Royal Cortissoz, in the New York Tribune, Nov. 2, 1919.*

"It is about ten years since Frederic Crowninshield brought to an end his professional activities in this city. He went to Rome to serve as director of the American Academy there, and at the close of his administration took up his residence at Taormina. He died at Capri in the early autumn of 1918. A memorial meeting was arranged by his friends in Stockbridge, the town with which he had long been identified, last August, and the collection of his works then exhibited has now been enlarged and placed on view in the Brooklyn Museum. It is later to be shown in Rochester, Buffalo, Cincinnati and other cities. Such a tribute was deserved and is to be welcomed by every one who remembers and appreciates his work as a decorative artist. He was chiefly distinguished as a designer of stained glass windows, but he did some capable mural paintings, and to the pictorial excursions which his decorative occupations limited through most of his life he returned with enthusiasm in his later years. The Brooklyn exhibition illustrates all the phases of his art."

"The cartoons for windows reveal his central instinct, that for a monumental treatment of form. He had the architectural sense. His groups have simplicity and dignity. The individual figures are imposing. As a painter of landscape he was a sincere naturalistic student, recording his impressions of wooded scenes in the Berkshires with a beguiling veracity. His autumnal subjects are especially good. But it was in Italy that his feeling for landscape had on the whole most effective play. There he could make use of

some of the elements of his decorative work. Theypress, the stone pine and the olive tree stimulated his for design. There was always, too, the presence of architectural monuments to enkindle him, and the influence of tradition in the very air to bring out his best efforts. He painted in oils and in water colors, particularly in the latter medium. He was not a brilliant technician, but he knew his instrument and had something like rapture for his theme. The result was a mass of work freighted with the true spirit of Italy, the sensuous beauty of its glittering shores, the ancient yet ever vernal charm of its villas, the romance of its ruins. The exhibition under review is of value as showing us what he did. It counts even more as recalling the delicate, imaginative trend of his emotions, the fervor and fidelity of his response to the beauty of Italy's past and present."

## Among the Dutch Artists

### REMINISCENCES OF AN AMERICAN PAINTER

MY DEAR DIRECTOR:

Among the recent additions to your gallery I was struck with a painting in oil by Johannes Bosboom. It seems to me a very desirable example of that master for the Museum. The subject is the interior of a church in the late afternoon, and in many respects the work is characteristic. The church has height and depth and mystery, and is filled with the warm sunlight and shadow employed by Bosboom so skillfully to give his canvases charm. But in this instance the golden tones are brushed in with careless yet masterful disdain of the consequences, and underlying the pigment there are many crossed and somewhat confused lines like pencil strokes. From this I should say that it was a study for a larger picture and throws a light on the painter's method of building up his composition. To me personally this study has greater interest than if it were a work which had received the final touch and was ready for exhibition. It shows the processes of Bosboom's mind, and has all the spontaneity and vigorous attack of a first idea. In my younger manhood I knew Bosboom, and the sight of this picture recalls the days I spent in comfortable old Holland in intimate association with the group of Dutch painters who were Bosboom's contemporaries.

After my first schooling at the National Academy of Design I went to Munich to study at the Royal Academy which at that time attracted many art students from all parts of the world. One day, walking in the Glasspalast, I observed a canvas, the earmarks of which were entirely unfamiliar to me. It was a large upright. In the foreground

was a milkmaid "walking into the picture" towards a bridge crossing a canal. Under the bridge there was a charming glimpse of houses and boats that carried the eye far into the distance over the flat land. The juiciness of color and the moist but brilliant light that suffused the landscape particularly delighted me. The painter was James Maris. Later I saw the same painting in London, and my impression of its poetic yet vigorous style, I found, had only deepened in the intervening years. That painting created in me an irresistible impulse to get closer to the land which was the source of Maris' inspiration. So one day I found myself at The Hague. Through the good offices of one of the artists of my acquaintance, Roermaester, I was introduced to the Pulchri Studio and its habitués. The Pulchri Studio was the artists' club, and it is safe to say that its leading members formed a world group of painters equal in creative genius to the Barbizon circle, which, with the death of Jules Dupré, had just then passed to its Valhalla. I remember the meetings of an informal character and sometimes the special club evenings when there were plays given and music by the best composers. The plays were original and written and acted by the members. As is likely to be the case with foreign trained artists who assemble in numbers there were always virtuosi, instrumental performers of special talent and good singers. Haak was one of the vocalists. He had a fine baritone voice. In lighter vein also there was much done at these artists' gatherings to add to the gaiety of nations because the artists were found here in their moments of relaxation. I happened to be at the Club on one occasion during the visit to The Hague of the Shah of Persia. That night a box was placed on a table in a very prominent position near the entrance, purporting to have been sent by the Oriental potentate, containing decorations for the distinguished artists that composed the Club. Everybody helped himself, including the waiters.

The exhibitions held at the Pulchri Studio were of the

first order. The best artists contributed to its walls canvases which they knew would be subjected to the critical judgment of their colleagues, and, naturally, they sent the things they esteemed the highest. Some of the most notable works of the modern Dutch school which are now the gems of private galleries in all countries were first exposed for the edification of the members of the Pulchri Studio. I had the honor of meeting most of these men, although my more intimate friends were among the younger members. De Bock was one of the latter, as were also Tholen, Offermans and Jocelyn De Yong. I made the acquaintance also of Ackaringa, a very promising young artist, also of Apol and Du Chatel who were accustomed to frequent Pulchri. Other members were Zilcken, an etcher, and Van der Marrel, who made a fine collection of the works of his brother artists. I saw De Bock's first exhibition at the Pulchri Studio, and it made a sensation. He was very successful in his career from that moment.

One of the most prominent members of the Club, however, was Bosboom, who was worshiped by his fellow artists. The first time I saw him he was standing under a chandelier in the center of the main room, an elderly man, his face ruddy, and with his close cropped white hair and his white mustache and imperial looking more like a military man of action than one who passed his time in the seclusion of a studio. He was surrounded not only by a group of his admirers, but also by a dense cloud of tobacco smoke which in fancy might easily have been the clouds of incense wafted up to the mighty on Olympus from the mortals below. However, Bosboom had great dignity and was quiet mannered and modest.

Mesdag, a bluff, hearty and bald-headed individual, with the look and manner of a sea captain, was also present when I was there. He was originally a banker and became a professional artist when he retired from business. He always dabbled in paint, but took up the brush seriously

only when he was free from business cares. He possessed a fine house at The Hague, in the Laan van Meerdevoert. In it he had installed a collection of modern art, mostly of the Barbizon school. His house was always open to his fellow artists, and a visit to Mesdag's collection stands out as one of the agreeable memories of The Hague. On one occasion I took two artist friends, strangers to The Hague, to see Mesdag's pictures. On leaving, our host asked where my friends were from. I said, "Munich." "No good," was his reply. "What is their nationality?" "American." Then turning to them: "You pick our brains and we have to pay 33 1-3 per cent duty on our paintings to get them into your country!" Mesdag wasted no time on the niceties of manner. Whenever he felt like doing so he gave vent to his grievances without restraint. In reality, however, he was hospitable and generous. When he was elected president of the Pulchri Studio he presented the Club with two billiard tables, and this brought about a series of tournaments in which De Bock especially distinguished himself.

James Maris was a frequent visitor to the Pulchri Studio. He lived in the same street as Mesdag. His brother Willem lived at Ryswyck, a suburb. The other brother, Matthew, seldom came to the Studio, and seldom, in fact, to The Hague. He was in France during the war of 1870 and served in the French army. After the war he settled in London with Daniel Cottier, in St. James Terrace, Regents Park, and although he later parted company with Cottier, he was rarely willing to leave London. On one of the few occasions, however, that he was induced to re-visit Holland, it is said that he appeared at the railway station at The Hague in his carpet slippers. His absent-mindedness was such that he had forgotten to put on his boots on leaving for such an extended journey. It was evident that he cared little for the conventions. Now it was not the ability to make money that gave him his freedom



of spirit. It was because he was completely absorbed in his painting. Money meant nothing to him and indeed he had many lean years which ordinarily left him undisturbed. But there were times when he had to face the stern realities of life. It was said that once he was down to ten shillings. He became somewhat disturbed as he approached his financial horizon and began to plan how long this sum would last. While figuring on the possibilities the postman brought him a substantial package of tobacco, a gift from Holland, from his sister-in-law, Mrs. James Maris. This put an end to his calculations and relieved him of further mental stress as well as of the ten shillings, because the duty on the tobacco was exactly that amount. His language may be left to the imagination and to the postman. Misfortunes never come singly. Once during Matthew's hard-luck period a total stranger called on him in Acacia Road, St. John's Wood, at the room which answered the purposes of his studio. He praised Maris' work and at the end of a friendly conversation Maris accompanied him to the foot of the staircase. The stranger then suddenly said, "Excuse me, but I left my handkerchief in your room. I will go back for it." When Maris returned to his room after the man had departed he discovered that his gold watch, which had been presented to him by an American admirer had disappeared with the handkerchief. Matthew was called "Theis" for short from Matheis. James was called "Yap" from Jacob. Matthew, and singularly enough, both of his brothers, suffered from that species of deformity called wry-neck; their body-movements were stiff and without flexibility, and one of Matthew's peculiarities was that when he sat down it was always on the arm of the chair. James and Willem, however, who were heavily built men, were hearty and good natured and seemed not to allow this affliction to trouble them.

One morning I went to Scheveningen to procure an abonnement to the Philharmonic concerts at the Kur Huis.

Walking on the beach, I met James Maris, who said he was out for a day's sketching. "Where are your materials?" I asked him. In answer he slapped the upper pocket of his coat, which was filled with long black Dutch cigars. These were his aids to the understanding, and he was accustomed to rely upon his memory for the impressions gathered in the course of his walks. We strolled up and down the long beach, scrutinizing the sand dunes, the fishing boats in the sea and the great open sky above flecked with patches of cumulous clouds. At the Seinpost, a beach restaurant, we took luncheon and then resumed our "sketching" on the beach, in the course of which Maris accumulated more of these mental memoranda which were afterwards recorded in more enduring form on canvas. Maris' faculties were tuned up to true observation and that was more lasting than the studies accumulated by the ordinary painter equipped with the most elaborate paraphernalia.

Willem Maris was not only an admirable artist, as all the world knows, but he was the soul of hospitality. He loved to gather his friends around him in his own home at Ryswyck. At the back of his house was a garden leading down to a little canal in which his ducks swam about. In this garden we used to stroll and smoke and chat after dinner. Our host had a pet dog, a long-haired animal of the setter species, who amused the guests greatly by his fondness for a tid-bit made up of the cigar stumps that his master kept strewing on the ground. This sagacious animal first always satisfied himself that there was no light on the business end of the butt. It was a peculiar epicureanism, but he lived to a good old age nevertheless.

Israels, the patriarch, seldom appeared on these famous evenings, but the members of the Club frequented his studio by way of paying deference to him. Everybody in The Hague was accustomed to see this little stooped-shouldered figure shuffling along the streets, his eyes on the ground, absorbed in his own reflections and appearing to be any-

thing but the great international artist that he was in reality. In his studio he was transformed. There he was a commanding personality, holding himself erect, making gesticulations of authority and expressing himself in decided words to which every one present listened with great respect. I had an artist friend from England who was accustomed to go to Holland in the summer to paint. He was a great admirer of Israels and had induced the master to visit him at his studio to give him a friendly criticism. Of course my friend's painting showed the influence of Israels, but lacked Israels' quality. When the great man's eye fell on the canvases he exclaimed: "But don't you see; you should do so and so, man; you are no artist!" His frankness got the upper hand of any consideration he might have had for his disciple's feelings. To me the funny part of it was that my friend related it as a huge joke on Israels!

Another well known artist at the Pulchri Studio was Bischof, tall, bearded, well groomed and somewhat formal in deportment. He painted portraits and figure subjects in a carefully detailed manner as might have been inferred from his personality. Pictorially speaking, he was somewhat out of the movement of the others. There was Gabriel also, a very able landscapist. Under his huge Roman nose projected a rigid waxed mustache, like the Emperor Napoleon III's. He was a little thin man and very deaf. To speak to him one had to shout in his ear. He and Blommers always appeared together. Blommers was very cheery and popular with everybody and was always present at these gatherings at the Studio. At that time (this was in 1889) he was one of the rising men. I did not see Mauve, who had died two or three years before. From what I heard of him among the artists, he had a very beautiful and tender nature. In fact, so sensitive were his feelings that he did not hesitate to weep if he were moved by the sight of any human being or animal in distress.

Another was Weissenbruch. It was thought that when

James Maris died, Weissenbruch would take his place in his especial popularity with the public. Weissenbruch must have been seventy years of age at the time, but he had the vigor and enthusiasm of a boy.

I met Neuhuis also at the Studio. I was especially struck with his diffidence of manner, although the insistent presence of his paintings everywhere would suggest that he had great energy and self-assurance. At this time it was the very apogee of fame for the painters of Holland. Of course they were well known in their own country, but the purchasers of their works were few. The few, however, were very enthusiastic. It was an intensive cultivation, so to speak, of the art of this group. I knew of a tailor in Amsterdam who had a number of James Maris' paintings, and a baker at The Hague was known to have a room filled with works of Willem Maris, and beautiful examples they were too. But these painters had a great vogue in England, Scotland and the United States, and this fact is brought home to me with considerable force from the excellent examples that represent them on the walls of your galleries devoted to the Dutch school.

Artz was another of my Pulehri acquaintances who was living at the time. When he died his widow married a picture dealer and went into a business as well as a matrimonial partnership with him. Artz' son was also a member of this well-known firm. The relation between the dealers and the artists, I remember, was very cordial and there was a close association in their daily lives. I recollect Van Wis-selingh in particular, who did much to spread the vogue for the Dutch school in foreign countries. Like many of the other dealers he had served his apprenticeship in Paris and had been for a long period with Goupil & Co.

The Goudene Hofst was also at this time a resort frequented by the younger element. It was not a full-fledged restaurant, but an unpretentious place where we used to

drop in in the afternoons to discuss art and, in the Dutch habit, consume a glass of bitters before dinner.

These young men were a merry crew and did not believe in taking their pleasure sadly despite the legend that the Dutch are a phlegmatic race. A drive or a sail was in order at any time, and to work without interruption it was necessary to lock one's self in one's studio and pay no heed to the seductive knock at the door. On one occasion I yielded to temptation and went for a day's outing to the Kermesse in the neighborhood of Amsterdam. We embarked on a sail-boat and our journey took us through the canal which leads finally to the Zuider Zee. After going a short distance the wind gave out and some of us had to go ashore to tow the boat. One of our companions, who was a giant in stature and weighed nearly three hundred pounds, soon tired of this sport and asked a boy who happened to be going in the same direction with a milk cart, for a lift. The cart was a two-wheeled vehicle drawn by dogs. When my weighty friend attempted to climb on the tail of the cart, milk, dogs, cart, man and boy all went up in the air together and were strewn along the tow path. One of the party went ashore from the boat next morning to forage, and I remember with special relish how he came back with a large pail filled to the brim with the country's favorite beverage—milk! These gay larks enjoyed playing practical jokes on each other. One artist was in the habit of offering to drive home the chance newcomer who appeared for the first time in the circle at the Goudene Hoft. He always had the same cab, a ramshackle affair, and, dismissing the coachman, he would mount the box and drive himself. The reason for this excessive politeness was that he had the knack of driving the cab in such a way that he could upset it without injury to his passengers. On this particular occasion I was the victim. There were three others inside with me who were confederates of the driver. At a certain corner, by prearrangement, the catastrophe occurred.

The next issue of the *Amsterdamer Comic Journal* showed a cartoon depicting my humble self arising from the wreck and holding aloft in my hand a bottle of Schnapps, exclaiming triumphantly, "I have saved it, fellows!" The cartoonist was himself one of the plotters.

Nevertheless, they were an earnest and industrious set and now are ably carrying on the traditions received from the great group that preceded them—traditions handed down from the seventeenth century.

As I look back at the years I spent with these men, both of the older and the younger generations, I feel that they were years of achievement as well as of pleasure. What I have done in my own work, I believe, is tinged with their influence, and it has placed me under obligations to them which will last my lifetime. Under the circumstances, you may imagine with what lively interest I have studied their pictures in your collection.

F. M.

## The Pacific Coast Undersea Group\*

THE Museum's department of invertebrate zoology has in course of preparation a series of undersea groups for the realistic display and illustration of marine life. This field offers a wealth of material of great interest eminently suited for museum exhibition, yet so many and so difficult are the problems involved that its development has been slow. Many of the animals and plants to be shown call for models in wax and glass of the most delicate construction. But still more difficult is the artistic handling of color and illumination so that in the finished group there will be produced an effect simulating the reality of the water with its depth and gradation of depths, its strong contrasts of light and shade and all the qualities peculiar to an aquatic environment below the surface of the sea.

In some earlier attempts of undersea groups, and more generally still in submarine paintings, visible currents and ripples in the water have been painted in. This is contrary to the facts in nature, since motion of water below the surface is as invisible as is motion of air above the land. Just as flowers and trees sway with the wind, so do aquatic plants bend with the currents, yet in either case we see only the effect, but not the cause.

The first of the Museum's undersea groups, completed several years ago, deals with the life and association of life characteristic of a coral reef, for which studies and collections were made in the Bahamas. To this exhibit there has now been added a companion piece embodying the results of the Museum's expedition to the Pacific Coast. The locality chosen as a setting is represented in Mr. Tschudy's large mural painting placed upon the wall above the group.

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\* The background of this group has been painted by Mr. H. B. Tschudy. The wax-modeling, glass work, coloring and composition have been done by Mr. A. Miranda assisted by Mr. H. Guide, under supervision of the writer.



THE PACIFIC UNDERSEA GROUP



It shows the high, cave-worn cliffs and the beautiful, azure bay of La Jolla, a picturesque little resort on the coast of southern California.

In the clear water at the base of the cliffs are located the so-called marine gardens which in beauty and variety of life rival those of the Santa Catalina Islands. A faithful reproduction of a portion of these marine gardens has been attempted in the undersea group.

The tide is high. A narrow, sandy channel is soon lost among boulders and ledges and these again are obscured by luxuriant growths of algae of many colors and forms. Indeed, it is the magnificence of the flora rather than the fauna which at first view impresses the observer and to this feature due prominence has been given in the exhibit.

In the foreground upon rocks and boulders the algae are small and moss or fern-like with varying shades of red, gray and green; further back, on and between higher ledges, they attain greater proportions, such as the dense masses of vivid green eel grass, the olive clusters of *Eisenia*, which bar the sandy channel, and beyond these the tall growths of the great kelp which out of deeper water reaches up to the surface of the sea. At distances of a mile or more off shore this kelp forms beds of great magnitude which have been exploited for the manufacture of potash to supplant a shortage keenly felt during the war.

The animal life represented in the group, though less prominent in an environment so rich in plant life, nevertheless is remarkable for its abundance and variety. Thus among the free-swimming species a striking feature is furnished by the Garibaldi, *Hypsypops rubicundus*, a fish of uniform deep scarlet color and of fair size which can always be depended upon to show itself in the deep rock pools or swimming out into the open water. In the center near the top of a ledge is a leopard shark, *Triakis semifasciatum*; below it and partly concealed within a crevice a spotted moray, *Gymnothorax mordax*; to the right, swimming towards an

opening in the ledge, a rock bass, *Paralabrax clathratus*, and among the seaweed above the sandy channel a sculpin, *Scorpaena guttata*.

High up and slowly floating with undulating motion among the tall fronds of the great kelp are several examples of the cup-shaped "blue jellyfish," *Stomolophus meleagris*, which of course is not a fish at all, but a member of the great division of the animal kingdom called Coelenterata, composed of what are commonly known as the corals and jellyfishes. Other members of this division are represented by the purple and pink sea anemone, *Bernodactis wantogrammica*, with spreading tentacled disks displayed here and there upon the rocks, and, rooted in the channel, a specimen of the purple sea-pansy, *Renilla reniformis*, its numerous creamy polyps fully expanded. Reef-building corals are absent in shallow water on the coast of California.

Conspicuous in its brick-red color and clinging to the broad-leaved *Eisenia* above the rocks to the left is a specimen of the kelp crab, *Epialtus productus*, and below this crustacean, securely attached to the rock, several examples of the green abalone, *Haliotis fulgens*, a mollusk much prized for the lustre of its shell as well as for the flavor of its meat. To mention just one more of the animals easily recognized in the accompanying illustration, attention may be called to the sea-cucumber, *Holothuria*, in the channel, a curious sluggish creature, related to the starfishes and sea urchins. Though by no means prepossessing in appearance, it is of interest to note that species of its kind furnish an article of food, known as trepang and bêche de mer, which ranks with edible birds' nests among the delicacies of a Chinese table.

The remainder and larger part by far of the animals represented are placed, more or less concealed, among the rocks and vegetation, their natural habitat in life. To facilitate identification a key label indicating and explaining all of the animals and plants has been placed with the group.

G. P. E.

## The Fourth Annual Exhibition of the Brooklyn Society of Etchers

**B**Y far the most ambitious and varied Exhibition which the Brooklyn Society of Etchers has ever attempted is now on view in the Library of the Museum. And it may as well be said now as later that the Exhibition is a distinct success. It is a success because the range of subjects treated is wide, the technique of so many of the prints fresh and true, the vision of so many of them alluring and imaginative in that subtle way which, by the very nature of the art itself, only a print can suggest.

In discussing briefly the work of these artists I trust no one will consider the rambling remarks that follow in the nature of a professional criticism. Such an idea is farthest from my thoughts for the very good reason that, as the Italian immigrant puts it, I "no can do." The art of etching is as elusive as its explanation is intricate. To accurately appraise the faults and excellencies of a print requires a knowledge of general artistic principles quite beyond the amateur collector. But even so it is permissible for any of us to say what appeals or repels, and then rely upon the generosity of the experts if our views offend.

Aquatints, mezzotints, dry points and etchings are found in profusion among the one hundred and eighty-three prints that here decorate the walls. Of the first, the artist who shows the greatest number is John Taylor Arms. He has thirteen prints in the Exhibition of which eight are aquatints, and five of these in color. The Quiet Street, which wins the Nathan I. Bijur Prize, is one of the few colored prints of my acquaintance that seems to actually crave the color for its effect. The delicate tints, the restraint in color which it shows, gives to the print a warmth and

intimacy that otherwise would most assuredly be lacking. The Birdman is also a decided success with the vivid blue atmosphere suffusing it. Frederick Reynolds is another artist specializing in color. He shows three mezzotints and four aquatints of this kind. The Old Man is, I think, the best of them all, the texture of the red head-piece being exquisitely drawn and colored. Other colored plates of interest are Canada Thistle by Bertha E. Jacques, A Mountain Path by Beatrice S. Levy and Rethel-Champagne, France by Curt Szekessy.

In mentioning the many black and white etchings and dry points, it is hard to know where to begin. If I were a distinguished critic, I presume that my cue would be to differ from the jury who awarded the prizes and thus attempt to enhance my reputation thereby. But I am frank to say that I cannot differ from them, for their various choices seem so well made. Heintzelman's Three Score Years and Ten is a piece of fine—very fine work; A Bit of an Old Farm by Eugene Higgins is delicate and atmospheric to a degree that cannot fail to win real admiration and the Old Amiens of Ernest D. Roth is quite up to the standard of the best which he has done. The other prize winner, John T. Arms, has been alluded to previously. Those plates which received Honorable Mention distinctly deserve the honor. For instance, North End, Telegraph Hill by John W. Winkler is startlingly good. And this is not the only one of Winkler's to note and study. Celestial Empire, Noon Rest, and Dark Alley—Chinatown are plates that arrest the eye by their crisp and decisive handling. Just as good in their way and prints that one would like to own, are Kerr Eby's Heavy Going and his Artillery Train; J. S. Eland's The Ferry Boat-Rondout; Houghton Road by Sears Gallagher; the clear cut portraits by Otto Schneider; The Island and the White Rock by Theodore Bolton, executed in a style that is clear and cool; the two pleasing subjects by Morris Greenberg, and that vivacious print by Troy Kinney, called



**"THREESCORE AND TEN"**

by Arthur W. Heintzleman

Etching awarded the Helen Foster Barnet Prize at the Fourth Annual Exhibition of the Brooklyn Society of Etchers.

Swallows, full of life and *verve*. I like, too, the other work of Eugene Higgins, so much of it sombre, and particularly the proof, rich in tone and effect, called *In the Park*, which is one of those selected for distribution to the Associate Members, the other being *Somewhere in France* by Arms. The *Talmudist* by Joseph Margulies is most interesting, as is the forceful *Weehawken Terminal* by Will J. Quinlan, *The Pasture of Maitre Nicholas* and *The Baby Carriage* by Henry B. Shope, *Where the Creek Begins* by Lee Sturges, the woodland scenes by C. Jac Young, and *In Full Swing*, by Henry Winslow. I have purposely said nothing of the two most widely known etchers whose work is here shown, i.e., Joseph Pennell and Childe Hassam. Each is represented by plates that, for the most part, have been seen many times before and, if I may say so, are not as important as one might have wished. Probably I am wrong in concluding that these artists did not feel disposed to exert themselves in this Exhibition where so many new or comparatively unknown names appear. Whether or not this is true, the impression exists, and it is to be regretted.

Words are futile in conveying the message of these prints and, in fact, of all prints that are really worthy: "for great art of any kind, whether it be the painter's, the engraver's, the sculptor's or the writer's is not—it cannot be too often insisted—a mere craft or sleight-of-hand, to be practised from the wrist downwards. It is the expression of the man himself. It is, therefore, with great and new personalities that the study of an art, the contemplation of it—not the mere bungling amateur performance of it—brings you in contact. And there is no way of studying an art that is so complete and satisfactory as the collecting of examples of it." So writes Frederick Wedmore. And what principles shall guide us in this collecting? Joseph Pennell has answered in his new book, just published, called *Etchers and Etching*. He says—"Etchings are collected for two reasons, and by two classes of people. The first

collect etchings because they love to, because they care to. The second because it is the correct thing to do so. The real collector loves to hunt for prints in artists' studios, in auction rooms, in dealers' galleries, in boxes and portfolios at second hand shop doors, and when he has got them for his own, he loves to turn them over, to carefully mount and accurately catalogue them. Each has a story of pursuit and of capture as interesting, often, as the print. . . . Others simply buy etchings because it is the correct thing. They order a print before it is made, or published; it is as correct to have it as a white undervest or yellow gloves, or any other fashionable article, and it is bought just because in a certain set the owners do not dare to be without it; and the people who make such things, sell such things, buy such things for such ends, do so to advertise themselves for their own profit—for there is as much commercialism among artists as among the commercial classes."

If we are to be collectors in the real sense of the word, we cannot afford to disregard this advice of Joseph Pennell. To collect prints is a fascinating pastime. It is more than that. It is an educating process by means of which our higher senses are stimulated and trained. Good etchings are like real friends. They never bore, they always refresh.

"We shall not part! my gentle friends,  
Time but endears us more,  
Still will ye cheer, instruct, refine  
Till here my days are o'er.

Then when ye pass to stranger hands  
Good fortune still befall,  
'Loved, honored, cherished' may ye be,  
For ye are worth it all!"

E. G. D.

## The Art of the Potter\*

A DIVISION has arisen in modern times, that, in a large measure, has destroyed the continuity of inspiration in the making of beautiful pottery. The art of the potter has been too much forgotten in the success of the applied decoration. A true appreciation of the potter's craft is much aided by a familiarity with the processes of its making. Modern times, especially in our country, furnish few opportunities for acquiring such familiarity and the only means of cultivating good taste is through the study of the best works of the past. In this way, by persistence, one may attain to a reasonably sure judgment.

It will be my effort, following the processes of pottery-making from the crude clay to a work of art, to show how the interdependence of all parts of the process influences the artistic unity of the finished piece. In really fine work it will be found upon analysis that each step in the process is a logical outcome of the previous stages of its development. A certain type of form is the outcome of the quality of the clay; and the color, glaze and decoration, each in their turn, are dependent on the form already determined by the nature of the material, plus the ability of the craftsman to achieve the best his knowledge and taste permit.

The finest pieces of any period will stand the test of analysis from the last stage to the first, back through decoration, color, glaze, to form without discovering any part that could be considered deficient. The importance of this interdependence of parts cannot be overstated for it is the basis of a complete harmony. Furthermore this harmony is not particularly the product of the discrimination of any one individual or group of individuals, but of generations of

\* An illustrated lecture delivered before the Rembrandt Club of Brooklyn.



craftsmen of one race who have added their contribution to the developing and perfecting of a style that belongs primarily to the race: a style which has permitted some measure of personal expression but no radical departure. The craftsman's pleasure in his work is of necessity the doing of the fixed task a little better, a little more beautifully, than it had been done before—the one way of making drudgery a pleasure.

In our day, however, we have long since given over the workman to a slavery of mind and body during working hours that leaves him with less and less of personal expression and joy in his work. In the craft of the Potter as in most other crafts, the decay of art is the result of economic conditions. Increased commerce, the introduction of machinery, the consequent concentration in factories, keen competition, piece work, or the establishing of a minimum standard of quality for a fixed remuneration—all these tend to the deplorable result. Art no longer flowers spontaneously from industry, but is only preserved with the greatest difficulty.

In recent times, therefore, the effort has been made to reclaim the uninspired, mechanical products of the potter's craft through the employment of painters and sculptors who are expected to develop ornate or unusual styles of decoration. The beginning of this tendency succeeded remarkably well:—the Italian majolica, for instance, to the decoration of which artists of prominence gave their earnest attention in the spirit of true decoration, the bringing out of the inherent beauties of the material they were working in—while in all periods there have been men, who, with self-conscious intention have made of ceramics a means rather than an end in itself, transforming a simple technique of an ordinary sort into choicest works of art through the beauty of the applied decoration. The best Italian pottery robbed of this decoration would be exceedingly primitive and rather

commonplace from the point of view of one conversant with the intrinsic beauties of the Potter's craft.

The qualities of form, color, glaze and decoration were never lost sight of in the vital periods of the art of the Orient. Probably because the Orientals loved the true beauties of precious stones perhaps even more than their effect as a personal adornment, and were early inspired by the sympathetic relationship of the higher processes of ceramics to Nature's own methods.

The recognized inspiration of the Chinese potters was the jade; of the Egyptians and Persians the turquoise. It might almost be said that until very recent times the Western world has been almost wholly concerned with the imitation of Oriental art without a true understanding of its inspiration:—with the refining of materials and processes without the spirit. It even seems as though the wonder-working power of fire may have appeared to the Oriental as in the nature of a Divine manifestation that commanded humility and inspired awe:—success being a reward of reverence and industry rather than of cleverness.

The Western world, seeking to perfect qualities rather than to arrive at real beauty, has from the days of Marco Polo's return from China made of whiteness of body-material a fetish; and in the degree in which we have been successful in this aim we have been blind to the subtle harmonies of Oriental ceramics. It is more than likely that the white porcelains of the late periods of Chinese art were made (through a curious reaction of commerce) in the endeavor to please the taste of a Europe which could not appreciate subtleties of tone, so that the whiter the body and the more detailed and highly colored the decoration, the greater their commercial success. This resulted in the neglect of the intrinsic quality of color for effect. It may not be far-fetched to say that our art to-day is sick with a constantly increasing striving after effects with a decreasing willingness to respect nature and conscientious work, arriving in the end

at a point where diligent industry is corrupted by a resort to subterfuge.

Clay as a means of artistic expression is a wonderful material, combining, as it does, great practical value to humanity; with the greatest possibilities as a medium for the expression of humanity's striving through art toward higher levels. A crude material, to be found in almost every valley the world over, easily mined, requiring little labor for preparation, quickly formed and permanently fixed by fire, it has been held that the making of pottery marks the transition from savagery to barbarism and the beginnings of civilization.

Clay is really rotten stone broken down in one place by natural forces to be deposited and again solidified by a counter process at some distant point. Man finds it in a transition stage with a quality we call plastic. It is more than rotten stone as the particles have acquired the quality of cohesion so that by the addition of a limited amount of water it is possible to form bricks, pottery and figures, which when dried will hold their form so that they may be placed in a furnace and with the aid of fire re-hardened into stone. With clay plus the skill of man the laws of gravity may be defied long enough to fix this achievement in permanent form. Clay as a material is not to be hammered, cut or wrought as wood and metal, but is a semi-fluid mass infinitely more responsive to hand and spirit. Its best expression should be solid substance with grace of proportion and line, not the diaphanous grace of glass or the tight, plodding beauty of metal. This grace may be heightened by lines of beauty evolved from the lines of the piece, and colors that will sing, with the quality of the turquoise, jade or amethyst; by decoration that will suggest the flowers and forms of Paradise, symbols of spirit rather than of reality.

The very character of a people will be revealed in their products of clay perhaps even more surely than in their literature, and it is often almost the only testimony we have.

Color and glaze are in their elements almost the same as clay, except that the knowledge and ingenuity of man bring into juxtaposition for the fire to work upon those rarer minerals and metals which give the beauty to gems. Copper is the wonder-metal which gives sky-blue, turquoise, green, black, peach-blow pink and blood red: Cobalt; its characteristic blue in many modifications: Iron; yellow, brown, gray, and celadon green: Manganese; brown, and the purple of the egg-plant: Uranium; various tones of yellow and black. All these colors, any one or two of which have often served to satisfy the culture of a race, are within reach of the modern craftsman, until, in the mass of possibilities, the simplicity of great art is lost.

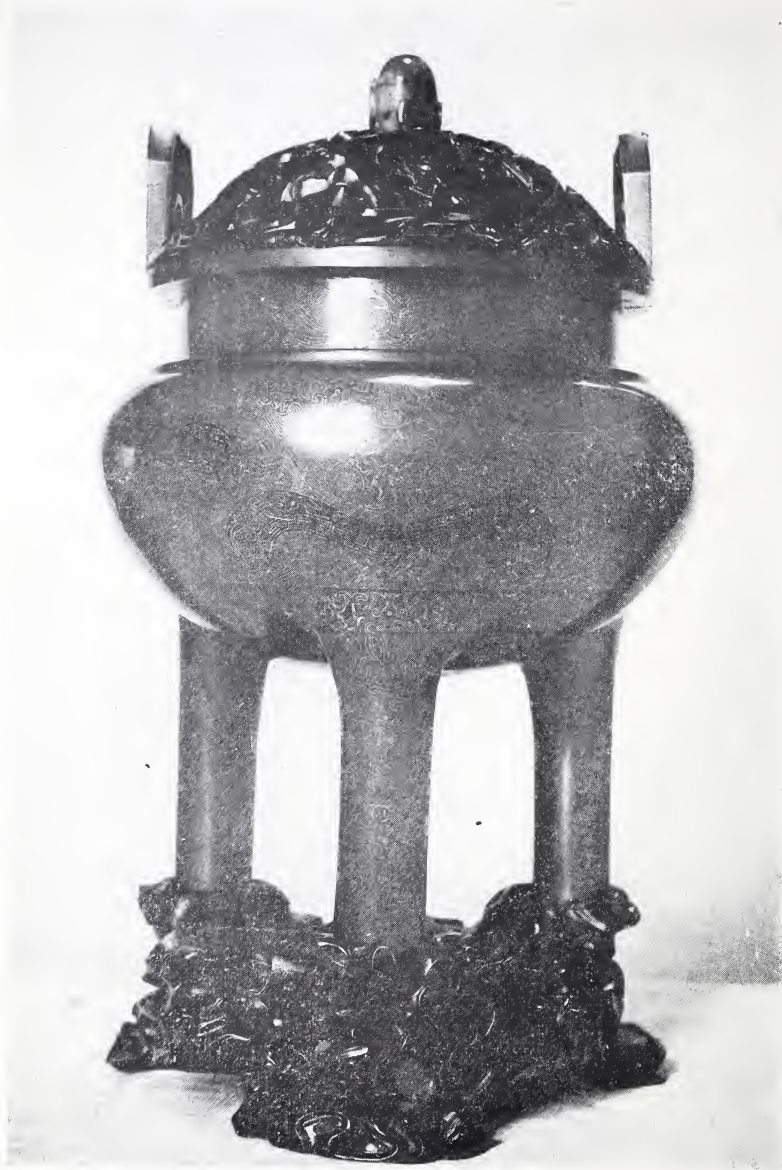
The highest technical achievement of a modern ceramist leaves us unmoved, while we marvel over the color of an Egyptian bead, or the form of a Persian jar, or the texture of Sung porcelain. While there still remain possibilities of a higher technical development, at some time in some part of the world the heights of artistic achievement have been reached, so that seemingly there remains nothing for the art of the potter to discover except new variations of old themes. There are enough of these to provide ample choice though there seems to be only a limited field for combining them. It is, however, in this direction that there will lie any chance for originality.

It is not pessimism to frankly recognize these limitations. Pottery-making is primarily a craft, and its art the art of making useful objects beautiful. We can succeed in elevating it to a fine art but it will not be through forgetting its practical reason for being. Just where the craftsman becomes an artist will then be seen to be at the point at which he uses his material for something more than utility: where he works into the lump of clay some measure of esthetic discrimination which will differentiate the finished piece from that of his fellow craftsmen. The artist potter

of the future will treat Science as a means to his end, and not as an end in itself.

Most of us like to believe that out of the present travail of the world there will arise a new world-unity flowering into a finer civilization, which will again feel and take heed of the needs of the spirit, a higher reverence, for without reverence and humility there can be no great art.

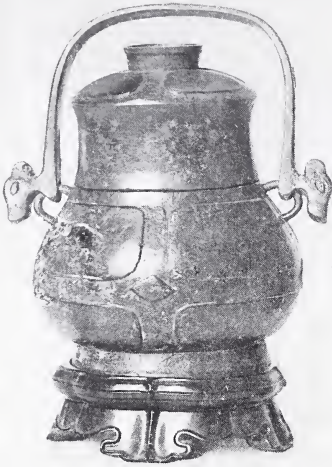
L. V.



Chinese Silver Inlaid Bronze Incense Burner. 14th century, Ming Dynasty. The designs of the silver wire inlay include four grotesque animals, posed amid diaper patterns; archaic ogre masks on the neck, and ogre masks and other hieratic motives on the legs. The name of the maker, Shih Sou (said to have been a Buddhist monk), is inscribed on a silver inlaid panel under the piece. Another four character mark on the bottom of the inside gives the owner's family or personal name, Peh Tsang, followed by the words "precious kettle." Dark olive patina. Height, 17 inches; diameter, 13½ inches.

## Additions to the Avery Collection

THE Brooklyn Museum announces the receipt and installation of a munificent gift from Mr. Samuel P. Avery. The objects are now on view in the first floor central section of the Museum. The gift in question makes a climax to the already celebrated Avery collection of Chinese cloisonné enamels by the addition of seventy-three pieces, beside which there are thirty-seven ancient Chinese bronzes and gold bronzes. All the pieces were sent from Mr. Avery's home at Hartford, Conn., and make a notable addition in dimensions and quality to the original collection. The recently presented cloisonnés include: A Ch'ien-lung (18th century) palace censer, 47 in. high, of quadrifoil form, with gilt bronze dragon handles, and gilt bronze domed cover, decorated in enamel with flowering plants and rockeries. A Chia Ching (18th century) palace censer, 45 in. high and 32 in. diameter, supported by three cloisonné cranes, and decorated in enamel with landscapes and river scenes. A Ch'ien-lung incense burner, 28 in. high, 19 in. diameter, with gilt bronze handles in form of ascending carp, and enamel decorations of chrysanthemums, foliage and Buddhist emblems. A K'ang Hsi plant jar (17th century), 14 in. high, 27 in. diameter, with bold design of lotuses rising from water, together with aquatic birds and rockeries. A Pekin enamel table (18th century), 30 x 15 in. and 10 in. high, with elaborate floral decoration. An early 19th century Pekin enamel Buddhist shrine, 17 in. high. A Yung Cheng (18th century) enameled temple bell, 12 in. high, and a Ch'ien-lung lantern, 21 in. high of double lozenge form, two sides of colored glass and two sides of openwork, surmounted by a gilt bronze dome supporting a lapis lazuli sphere; with borders of champlevé enamel on gilt bronze.



On the left: Chinese Bronze Wine Jar with Cover; with inscriptions of the Shang Dynasty, B. C. 1766-B. C. 1122. Of oval section with high cover, and having an arched handle. The top of the cover and body of the jar are decorated by low relief panels with plain surfaces. Hieroglyphic characters of the Shang Dynasty are found on the under side of the cover and on the inside bottom of the jar. The patina shows russet brown and red coloring. From the Prince Kung Collection. Height,  $8\frac{1}{2}$  inches; width,  $2 \times 5$  inches.

On the right: Chinese Bronze Sacrificial Bowl; dated to the Han Dynasties, B. C. 206-A. D. 221. Of low rounded form, with archaic loop handles ending above in grotesque heads. The body is decorated with relief designs which include archaic scrolls around the base. The patina shows a blending of russet red and green. The teak cover is topped by a white jade bird carving. From the Prince Kung Collection. Height,  $5\frac{3}{4}$  inches; diameter,  $7\frac{1}{2}$  inches.

Among the larger vases ranging from 12 in. to 26 in. in height are a Ch'ien-lung biberon-shaped vase, enameled with lotus blossoms; a Ch'ien-lung pear-shaped bottle, enameled with lotus flowers and green scrolls; a Yung Cheng vase, enameled with floral and hieratic designs; a Ming vase, enameled with lotus flowers, leafy scrolls and grotesque bird motives and the neck encircled by a coiling dragon in bronze; two Ch'ien-lung biberon-shaped bottle vases, one enameled with bats, Chinese characters and vignette panels, and the other enameled with Buddhist emblems and lotus flowers; two Ch'ien-lung beakers, enameled with lotus flowers and hieratic scrolls; a Ch'ien-lung quadrilateral vase with gilt bronze handles in the form of scepters, enameled



with flowers, bats and Chinese characters; a Ming pear-shaped vase, enameled with clouds and dragons; and a considerable number of other vases, including many pieces of the Ming dynasty. Besides a large number of incense burners, the following classes of objects are represented by varied examples: jars, jardinières, presentation boxes, perfume boxes, incense boxes, seal color boxes, manuscript boxes, bowls, trays, dishes, libation cups, wine pots, lanterns, candlesticks, table screens and water holders for scholars'



Ancient Chinese Gold Bronze Figures belonging to the set of eighteen in the Brooklyn Museum. The figures are of the 17th century, and represent Rakkans or apostles of Buddha. They come from a temple in Peking. Each one has the name of the apostle in Manchu characters on the base, together with the symbol San-ko, meaning "Buddhist deity." The figures are about  $6\frac{1}{2}$  inches high.



On the left: Beaker-shaped vase, Yung Cheng period, 1723-1735. Height, 20 inches; diameter, 13 $\frac{1}{4}$  inches.  
 In the center: Bottle-shaped vase, Ming Dynasty, 1368-1643. The bronze mounting is 19th century, probably French, by Viardot.  
 Height, 26 $\frac{3}{4}$  inches; diameter, 16 inches.  
 On the right: Vase with grotesque bird-head handles. Wan Li period, 1573-1619, Ming Dynasty. Height, 21 $\frac{1}{2}$  inches; diameter,



Silver and Gold Incusted Bronze Wine Vessel. Ascribable to the Posterior Chou, or Sung Dynasty, A. D. 951-1127. Of quadrangular form, with upper part and cover in the traditional conventional form of the reclining Sacred Ox. The low relief designs include archaic dragon scrolls and ogre eyes, and are incusted with silver and gold. From the Prince Kung Collection. Height, 7 inches; width,  $6\frac{1}{2}$  x  $3\frac{1}{2}$  inches.

use, mandarin hat stands, snuff bottles, medicine bottles, and Buddhist deities, emblems and symbols.

These recent additions to the Avery collection have called for the construction of eight additional upright cases, of which five are of the considerable size of  $7\frac{1}{2}$  ft. long, 4 ft. broad, and 7 ft. high. The new installation has also involved a re-arrangement of the entire collection, already known as the largest and most important of its class in the world.

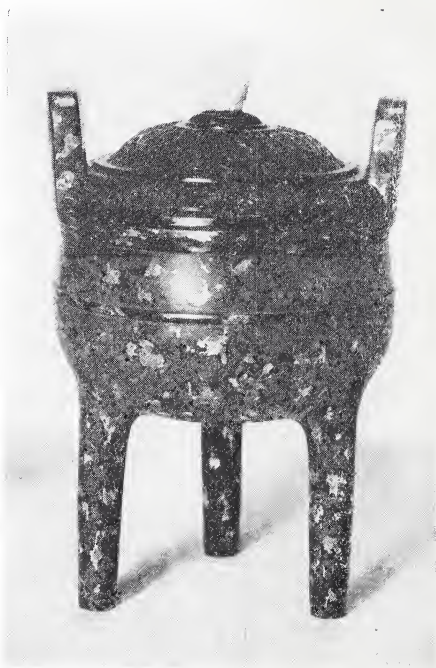
The total number of enamels in the Avery collection, which includes painted Pekin enamels and champlevé enamels besides the cloisonnés, is 360, of

which 109 were presented about a year ago, including a screen from the Winter Palace at Pekin, 9 ft. wide and 8 ft. high. The total number of cases used to display the pieces is thirty, most of which are of unusually large dimensions. Fifteen of the wall cases are each 9 ft. high by 7 ft. broad. Among the interesting objects of the older collection are a colossal palace ice box, two colossal kylin or conventional lions, 40 in. high, a palace dog kennel, several garden seats, a collection of mandarin ceremonial scepters, and a considerable number of animal and human figures which are rarely found in other similar collections. A feature of the recent revised installation is the exhibition of twenty-one of these human figures in a single case.

Special attention is due the collection of thirty-seven Chinese bronzes and gold bronzes, briefly mentioned at the beginning of this notice. Among these are a Shang Dynasty wine jar,  $8\frac{1}{2}$  inches high, with antiquity of 1100 B. C. or earlier, and inscribed with hieroglyphics of the period; from the Prince Kung Collection: A Han Dynasty sacrificial bowl (B. C. 206-A. D. 25); diameter,  $7\frac{1}{2}$  inches; from the Prince Kung Collection: A Han Dynasty quadrangular jar, 16 inches high: A Han Dynasty hanging vase,  $9\frac{3}{4}$  inches high, from the Prince Kung Collection: A Sung Dynasty pilgrim bottle (A. D. 518-1127), 13 inches high, from the Prince Kung Collection: A Sung Dynasty sacrificial wine vase,  $19\frac{3}{4}$  inches high: A Sung Dynasty sacrificial wine vase, with gold and silver inlay, in form of the reclining sacred ox, 7 inches high; and a Ming Dynasty (14th century) tripod incense burner, inlaid with silver wire, 17 inches high.

Aside from the unusually large dimensions of most of these pieces, their stern simplicity of design is one of the attestations and indications of their antiquity, as above quoted.

Of great rarity, exceptional beauty and generally high antiquity are the bronzes with gold incrustation and gold inlay; examples of the so-called "sun-spot" bronzes, in which inlaid fleckings of annealed



Gold Inlaid Bronze Censer. Period of Hsuan Te, 1426-1435, Ming Dynasty. Tripod of yellowish bronze, with green patina; flecked with spots of annealed gold. Seal mark on the bottom of the bowl for the reign and dynasty. The teak cover is topped with a white jade carving of a mushroom. Height, 10 inches; diameter,  $6\frac{1}{2}$  inches.



gold are dispersed at irregular intervals over the bronze surface. There are also eighteen massive gold bronze figures of Chinese Buddhist deities, dating to the 17th century.

Mr. Avery's gift of his unique collection of eighty-three Chinese wall vases, of which mention was made by the Museum Quarterly a year ago, is included in the present installation.

W. H. G.

Gold Inlaid Bronze Vase. 16th or 17th Century, Ming Dynasty. Bottle vase of olive colored bronze, flecked with inlaid spots of annealed gold. Height, 8 inches; diameter,  $4\frac{1}{4}$  inches.

## BOOK NOTES

The Library is indebted to Lady Helena Carnegie for a copy of the Catalogue of the Southesk Collection of Gems, edited by her, and written by her father, James, Ninth Earl of Southesk, K. T., who made the collection. The work is published by Bernard Quaritch, 1908, and consists of two volumes (Octavo). Volume I is devoted to Egyptian, Assyrian, Syrian, Phœnician, Greek, Etruscan and Roman gems; 226 pages, with 17 photogravure plates, covering 378 objects. Volume II covers Sassanian, Oriental, Mesopotamian, Babylonian, Assyrian, Persian, Hittite, Cyprian, Cilician, Medieval and Modern gems; 152 pages, with 11 photogravure plates, covering 116 objects. The collection is presumed to be still at Kinnaird Castle in Scotland, or at least was there when the Earl wrote his Introductory Remarks to the second volume. The collection consists of 449 objects, besides 150 seal cylinders, and was begun in 1878. The Earl died in 1905. Assistance in the preparation and editing of the catalogue has been given by Mr. Cecil Smith, since 1909 Director of the Victoria and Albert Museum, formerly Keeper of the Department of Greek and Roman Antiquities in the British Museum; and the matter for the Assyrian and Babylonian cylinders and seals was edited and largely supplied by Dr. C. G. Pinches, formerly of the British Museum. The general importance of the collection may be argued from the prefatory list of collections from which they were obtained, and also from the fact that illustrations of many of the gems have appeared in the classic work on ancient gems by the Rev. C. King, in Hertz's *Folio Catalogue of the Hope Collection*, in Prof. Middleton's *Ancient Gems*, in Lajarde's *La Culte de Venus* and in Furtwängler's *Die Antiken Gemmen*. Regarding the latter very important work, it is mentioned that Prof. Furtwängler visited Kinnaird Castle in 1895 for the purpose of inspecting the collection, and that he subsequently published 48 objects among his illustrations. Besides the formal descriptions and explicit cataloguing of the gems and cylinders, most of them are discussed in small print notes made by the collector himself, showing abundant competence on the subject. The Preface to the first volume includes an unfinished but well conceived description of the art of gem engraving. The Introductory Remarks to the second volume, relating to the early Mesopotamian, Babylonian, Persian, Assyrian, Hittite and Cyprian

cylinders and gems, exhibit a very complete mastery of this difficult and abstruse subject, as do also the author's small print notes on the individual objects of this part of the collection. The account of the original authorities on the subject of Chaldean and Assyrian cylinders, which is found in the above mentioned Introductory Remarks, is also of great value. The make-up and printing of the catalogue are worthy of the publisher, whose name is found on the title-page.

The Library is indebted to Mr. Herbert L. Bridgman for a work on "Early Bulgarian Art" by Prof. Dr. Bogdan D. Filow, Director of the National Museum in Sofia; Royal Octavo, of 86 pages, with 58 plates and 72 illustrations in the text; published by Paul Haupt, Berne, 1919. While even erudite experts must generally plead guilty to a total ignorance of the monuments of Bulgarian art, which are almost wholly to be found in little known localities of the Bulgarian Kingdom, such experts might be able to predict in advance the general bearings of the matters of fact which are made known by this volume, which is probably the first one ever devoted to the subject: first, that Bulgaria contains a remarkable quantity of highly interesting monuments of architecture and decorative architectural painting, very little sculpture in the round, a considerable amount of fine decorative carving, and fine specimens of art work and metal; second, that no absolutely first-class monuments of architecture will be found in the territory; third, that the dominant character of the art will be Byzantine; fourth, that the buildings, paintings, and decorations will continue to show the general characteristics of medieval Byzantine art as surviving in quite recent centuries. These are the main facts brought out by the present volume, which is otherwise most valuable for a very complete summary of the extant surviving material and subject matter for the entire territory. In this last sense also the book will be of permanent value as a guide to travelers, as an authority for experts, and as a record for Bulgarian scholars. That the Kingdom of Bulgaria might be expected to include a very considerable number of fairly intact early medieval churches, paintings and other works of art is mainly to be argued from the well-known isolation of the territory. Its backwardness in the history of civilization, due to the long period of subjection to Turkey, and to the primitive character of its earlier civilization, is the natural explanation, first, of intact actual survivals from early periods, and second, of the local survival of the characteristics of early periods

at later dates; for where foreign outside influence does not come in, such survivals are to be naturally expected in primitive or backward territories.

It is already matter of current knowledge that even the more easily accessible Christian monasteries of the Levantine world continued to produce religious panel pictures up to the last century which were of the same general style and character as the earliest Byzantine pictures, although generally of inferior execution. Similar conditions are known to have been true of the art of the Greek church in Russia.

Thus, in view of the very limited amount of survival of church wall paintings of Byzantine style, or of the paintings influenced by that style, dating from the seventh and eighth to the thirteenth century, inclusive, the survivals of those periods, which are shown by the present book and its illustrations to exist in Bulgaria, are of great importance. Of scarcely less value are those other survivals in this Kingdom of churches and church paintings after the thirteenth century down to the seventeenth and eighteenth, inclusive, which continued to show the same primitive style, practically without a change. In other words, there are a certain number of frescoes of Bulgarian art, dating as late as the seventeenth and eighteenth centuries, which are wholly adequate illustrations of the character of an art which disappeared in central and southern Italy as early as the thirteenth century, and which was once dominant in that entire Italian territory. So far, the results offered by this book are novel in fact, and most interesting in matter, but they are such as were to have been anticipated whenever this subject should receive competent treatment. On the other hand, a real surprise to most critics and readers will be offered by the revelation of a revival, after Bulgarian Christianity was freed from Turkish oppression in 1829, of a school of decorative wood carving, especially in church altar screens, of great merit and wide-spread production, which turns out to be not only a revival but also a real survival of the native Bulgarian art of earlier centuries. As far as the appearance of the illustrations goes, even the churches themselves, of which a very considerable number were erected after the period of national Renaissance began, do not differ very widely in their interiors from the older monuments.

The periods of Bulgarian art, as laid down by Prof. Filow's book, begin with the Bulgarian invasions from western Asia or southern Russia which founded the first Kingdom of Bulgaria in the seventh and eighth centuries, the territory then settled having



been conquered from the Byzantine Empire. The art of the given territory at that time appears to have been not far different from that imported by the Bulgarians themselves in the sense that it frequently shows the same characteristics which are found in the Scythian art of the territory of southern Russia and the Crimea in the centuries just preceding and just following the Christian Era. Greek and Oriental influences, the latter mainly Persian, are apparent in some surviving relics and monuments, which are very limited in number. The author is at some pains to vindicate the existence of an independent Bulgarian quality in the centuries following the seventh and eighth, as contrasted with the general ascendancy of an overshadowing Byzantine character due to geographical proximity, and the influence which is always exerted in such cases by the superior upon the inferior adjacent civilization. At the close of the tenth century the eastern part of the older Bulgarian Kingdom came temporarily under Byzantine rule. This territory corresponded generally to the extent of modern Bulgaria, whereas the western half of the older Bulgarian Kingdom extended over Macedonia and Albania, which continued independent. A new Bulgarian Kingdom supplanted the Byzantine rule at the close of the twelfth century, and many monuments of the thirteenth and fourteenth centuries are still extant, which are abundantly and most valuably illustrated by the present volume. The Turkish conquest of 1393 ends the history of older Bulgaria as an independent state. The Mohammedan period was one of oppression as regards government and religion, and consequently a period of inactivity, generally speaking, in art, although there are some interesting exceptions to this rule in remote localities. The largest and best churches of the preceding periods were naturally converted into mosques.

By the Peace of Adrianople, in 1829, religious freedom was officially granted to all Christians in the Kingdom of Turkey. As already mentioned, the following period was one of great activity in church building and in church decorative art, although the independent Bulgarian Kingdom was not founded until the Peace of Berlin in 1878.

The printing, both of plates and text, of the volume under review is of finished excellence. The photographs which are reproduced are of fine quality; the photogravure plates are excellent, and there are ten plates in color; of which eight are devoted to frescoes, one to miniatures and one to glazed tile work.



#### MUSEUM NOTES

The miniature model in bronze of the famous racing stallion Trojan, Futurity winner of 1914, of which a cut is reproduced above, is the work of Mr. Robert H. Rockwell, Sculptor and Taxidermist of the Museum Staff. To throw light on the method of procedure employed in this portrait model it may be of interest to quote the description given by the artist himself. "The bronze model of the Futurity winner is actually one-sixth natural size. Fifty-seven measurements were recorded on the living animal and reduced to scale in millimeters, thus giving an exact one-sixth size throughout. After the model was finished the live horse, the original of the model, was photographed, an enlargement was made to the one-sixth scale and final measurements were noted on the photograph which was then used to prove the correctness of proportion of the finished bronze.

The Swedenborgian Cathedral Church at Bryn Athyn, fifteen miles north of Philadelphia, was dedicated on October 5th and the church was formally presented to the Swedenborgian community of Bryn Athyn by Mr. Raymond Pitcairn, son of the deceased donor. The services of the ceremonial were of a most interesting and imposing character. This church is especially interesting as showing in its construction a large number of the medieval architectural refinements which have been brought to light by the Brooklyn Museum cathedral surveys. It is the first church within the last four hundred years in which the curves in plan and bends in elevation, which were discovered in medieval work by these surveys, have been used to give increased optical interest to the building. A list of the refinements used in this church was published in the Brook-

lyn Museum Quarterly for October, 1918, at the close of an article entitled "Modern Church Architecture and Medieval Refinements." The original architects were Messrs. Cram and Ferguson. Their place was subsequently taken by Mr. Raymond Pitcairn.

On November 1 and 8 the Curator of Fine Arts lectured at the Metropolitan Museum on the following subjects related to the Brooklyn Museum cathedral research, with screen illustrations from the Museum photographs. November 1, The Widening Refinements in French Gothic Cathedrals. November 8, Recently Discovered Architectural Refinements in Notre-Dame.

The French Government has named William Henry Fox, Director of the Brooklyn Museum, a Chevalier of the Legion of Honor, for his services to international art and for popularizing French art in the United States. In 1904 he was the secretary of the art department of the St. Louis Universal Exposition, and as such rendered important service to the French Commission. He was also the secretary and a voting member of the international jury of awards at that exposition. In 1908, while in France, he acquired an important collection of French engravings and medals for the John Herron Art Institute at Indianapolis, of which he was then the director. In 1911 he was secretary-general of the American section at the international exposition at Rome and was a member of its international jury of awards and one of the two secretaries of the jury, the other being the French secretary, Julian Leonard. In 1915 he was a member of the jury of awards at the Panama-Pacific Exposition at San Francisco, and there made arrangements with the French commissioner to reassemble later the entire French official art collection at the Brooklyn Museum. This collection, which included the paintings and bronzes from the Luxembourg Museum, the tapestries, furniture and other decorative objects belonging to the French Government, and the works of contemporary French artists, was placed on exhibition at the Brooklyn Museum in January, 1918, and was cared for until the close of the War. Mr. Fox also managed and directed a circuit tour of the Luxembourg paintings among various American art museums. In addition to the Cross of the Legion of Honor he had previously received decorations from the Italian Government (Order of the Crown of Italy) and from the Swedish Government (Order of the Polar Star).

The Department of Fine Arts has received the following gifts during October, November and December, 1919: From Mrs. C. E. Low, a marble head of St. John, by Thomas Ball. From the children of Elizabeth A. Mason, a marble bust of Queen Victoria, by Thomas Ball. From Mrs. George Conover Howe (in memory of her husband), a landscape by Carleton Wiggins. From Mr. A. Ludwig, an 18th century spinning-wheel. From Mr. William A. Putnam, a pastel by William M. Chase, entitled, Shinnecock Hills, and a landscape by F. Hopkinson Smith. From Mr. Sidney Curtis, an oil painting representing a battlescene (Dutch School, 17th century). From Miss Amelia Ormsby, an antique gold watch. From Mr. Frank L. Babbott, a water color by John La Farge, entitled, Diadem Mountain, Tahiti. From Mr. A. A. Healy, an oil painting by J. McEntee, entitled, Children in the Wood.

The following purchase has been made: An oil painting, representing an interior, by Hamilton Easter Field.

To the ornithological collections has been added an unusually fine male specimen of the Quesal, *Pharomacrus mocinno*, presented by Mr. Theodore Engelhardt, a coffee planter of Guatemala, C. A.

This trogon, the most beautiful of a family of birds renowned for the brilliancy of their plumage, is resplendent in a garb of lustrous, golden green on the upper parts and rich deep scarlet over the breast. Its soft, streaming tail coverts extend to a length of thirty-two inches. Already celebrated by the ancient tribes of Indians and used as an ornament of distinction to be worn only by their chiefs, the Quesal is now the national bird or symbol of Guatemala and, threatened with early extinction, it has been placed under government protection.

Regarding the Quesal Mr. Engelhardt on a recent visit to the Museum remarked, "In my long residence in Guatemala I never have seen one of these birds in a wild state for they are found only in the interior of great forests at altitudes above 6,000 feet where few people, excepting Indians, ever enter. The few specimens that have come under my observation have always been in the form of skins, stuffed with rags but nevertheless skilfully prepared by Indians who are born hunters and good taxidermists as well. Unlike most birds with brilliant colors, the plumage of which soon fades after death, the colors of the Quesal are fast and consequently the birds are in great demand for millinery purposes, especially in Europe. A brisk trade, of course under cover, is still going on in Guatemala between Indians and European agents. Very few skins, I believe, find their way into the United States, because of the strictly enforced customs regulations. Thus, for example, about a dozen skins in the possession of another traveler upon our entry at New Orleans were confiscated at once."

In this connection it is of interest to note that the specimen of Quesal now at the Museum was held by the U. S. Customs Service at New Orleans pending special application by the Museum authorities and was released only upon the solemn declaration that its use would be restricted for purposes of education.

Work on the Long Island undersea group has advanced steadily and the greater part of delicate models in glass and wax of the numerous forms of algae and radiate animals required for the exhibit, has been prepared. The construction of "Money Hollow Rock," the submerged glacial boulder off Port Jefferson to be shown in the group, has been begun and little field work remains to be done.

Twenty-two bird skins and a parcel containing bird eggs have been forwarded by Mr. Jose G. Correia from Fayal, Azores, where he is engaged in ornithological collecting for the Museum.

The eighth annual exhibition of the Brooklyn Aquarium Society (omitted in 1918 on account of war conditions) was held at the Museum on four days, September 11-14, with conspicuous success. Handicapped by the discontinuance of importations of foreign fish the Society nevertheless provided an exhibit of unusual interest. The attractive arrangement of the aquaria, the fine display of aquatic plants and particularly the great variety of fish were duly appreciated by a somewhat smaller but more discriminating attendance. Many of the fish, showing the result of selective breeding and hybridization, have not been exhibited before.

Through the courtesy of the New York State Conservation Commission the Museum has come into possession of a fine specimen of the bald eagle, captured late in November at Huntington, L. I. It is a young bird in immature plumage, lacking the white head and tail so characteristic of the species but which are not attained until the fifth year.

Young bald eagles closely resemble the golden eagle and are often mistaken for the same as was done with the specimen from Huntington. However they can be distinguished with ease by examining the legs. In the bald eagle the tarsus is bare; in the golden eagle the tarsus is covered with feathers.

Several nesting sites have been recorded for the bald eagle, but none for the golden eagle from Long Island, where the latter bird is an occasional but rare visitant.

Mr. Miranda has supplied several wax models of mushrooms which were still lacking in the Museum's collection of fungi from Long Island.

Aside from its interest to Mycologists, because of the exact and lifelike reproductions of the many species represented, all of which were cast and colored from living specimens, the collection has proven directly useful to those whose interests are gastronomic, by offering a ready means for distinguishing eatable mushrooms from those that are poisonous.

The Department of Ethnology contributed suggestions and material for the Japanese costumes and properties for John Masefield's play of *The Faithful*, that was produced by The Theater Guild at the Garrick Theater. The play itself was based upon the Japanese drama of the Forty Seven Ronins, and the realistic Japanese costumes designed by Lee Simonson from actual specimens in the Museum attracted wide attention both from their artistic distinction and unusual fidelity.

The Fourth Annual Exhibition of the Brooklyn Society of Etchers opened in the print galleries on December 2nd, with a "First View" and tea. The attendance was unusually large and many expressions of approval and appreciation of the prints were heard on all sides. A review of the exhibition will be found elsewhere in this number of the *MUSEUM QUARTERLY*.

Mr. William F. Hopson of New Haven, Conn., a well known book-plate designer, has donated to the Print Department ten wood engraved book-plates of his own design. He has also given two wood engravings by J. W. Linton, one after a painting by Titian and the other of Edwin Booth as Benedict.

Four Whistler lithographs from the Walter H. Jessop sale at the Anderson Galleries have been added to the Canfield collection which was given to the Museum by the Rembrandt Club a few years since. They are "Market Place, Vitré," "Long Gallery, Louvre," "Sunny Smithy," and "Firelight, Joseph Pennell, No. 1."

Table exhibitions of books and prints to supplement Museum talks and story hours were made recently covering in one instance Brittany, Provence, Normandy, Florence, Joan of Arc, St. Francis of Assisi, Dante, and Bayeux tapestry and in another London and Paris at the time of the French Revolution to illustrate the "Tale of Two Cities."



## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02.....	\$ .10
Catalogue of paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907].....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912;	
paper	1.50
cloth	2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
paper.....	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917 .....	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917.....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

## SCIENCE BULLETIN

Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

- Vol. I, Consists of 17 numbers by ten authors, and relates to mammals, birds, insects, marine invertebrates, problems of zoological evolution, and notes on volcanic phenomena.
- Vol. II, Consists of 6 numbers by seven authors, No. 6 being "A Contribution to the Ornithology of the Orinoco Region," by George K. Cherrie. Sept. 1, 1916. . . . \$1.75
- Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....
- .25

## MISCELLANEOUS

- Bibliography of Japan, by STEWART CULIN, 1916. . . . . \$ .10
- Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.
- Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.





# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

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The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

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Signed.....



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BROOKLYN MUSEUM QUARTERLY

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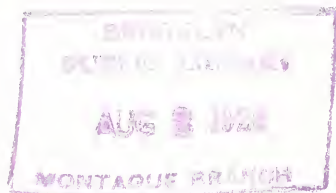
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SEARCHING SEA LIONS NEAR THE NORTHERN END OF THE HUMBOLDT CURRENT



## THE SEACOAST AND ISLANDS OF PERU. I.

**F**ROM the days of the *Conquistadores* the very name of Peru has conveyed the idea of riches, the connotation including both the largeness of nature and the industry and creative power of indigenous peoples. First, it was the alluring thought of precious metals, in association with a culture no less strange and exotic than any that Europe had found in all the Orient, which enkindled foreign desires for mastery over the resources of the Incas. Thereafter, as is perhaps inevitable in regions of varied and imposing natural wealth, exploitation in many forms continued so greatly to predominate over constructive development that most of the truly memorable accomplishments of the past, such as the ancient agricultural and pastoral systems, were all but lost.

In modern opinion, as well as in that of the sixteenth century Spaniard, the outstanding features of the wealth and charm of Peru have been associated chiefly with the interior of the country. It is here that the conspicuous native wonders lie, whether man-built, like the monuments of Cuzco and Machu Picchu, or the result of mighty earth movements such as produced Lake Titicaca, whose deepest bottom is higher above sea-level than Mount Hood, and the double peaks of Huascarán, which reach six thousand feet beyond the loftiest summit of the Alps. Here, too, in the cordilleras, are the well-advertised mineral deposits, the fame of which has gone far to obscure the fact that the annual value of the Republic's crops,

grown mainly in valleys of the coastal desert, is greater than that of the combined output of gold, silver, lead, copper, mercury, vanadium, coal, and all other products of Peruvian mines. And beyond the Andes lies the pristine *montaña*, the hot, well-watered, forest land of Amazon drainage, where a boundless future in timber, in tropical husbandry, has thus far been only dreamed, and the richness of which is barely beginning to be tapped through Peru's "Atlantic port," Iquitos.

In comparison with the spell of the interior, which affects very nearly all types of minds, the appeal of the long, shining coast of Peru seems to have been felt by few. The voyager gazes at bare, dead, cloud-topped ranges, colorful, indeed, and faced at evening by matchless sunset skies, but the endless succession of parched mountain and parched desert, of blistering coastal terraces and dark, forbidding cliffs, may ultimately become monotonous. Calls in the unsheltered roadsteads of small ports fail, perhaps, to bring the anticipated relief, for the inhabitants, their dwellings, and the intermingled green, still seem somehow to be swallowed up by the illimitable aridity around them. The voyager encounters, moreover, a littoral ocean which, although practically stormless, is rolled up by steadfast southerly winds into great swells and surf which at many points render embarking and disembarking a serious inconvenience. Of the extremely profuse wild life of this coastal ocean, he may chance to observe no more than sea-lions and vast flocks of birds; and if he seeks a traditional, intrinsic product of the waters which can compare in importance with the marvels of the interior, he finds only guano, the ammoniacal smell of which strikes his nostrils whenever the steamer draws into the lee of bird-inhabited islands.

To the geographer, however, to the student of the distribution of life, and to all who are interested in unexploited resources of the sea, the shores and littoral waters



of Peru offer a most fascinating field for exploration. Marine life of many kinds here flourishes in amazing abundance. The entire length of the coast is bathed by a cool ocean current, more uniform in character and more profound in its influence upon climate and living things than any other in the world. The current is not only indirectly responsible for the existence of the guano birds, and for all the other spectacular evidences of prolific life, but, moreover, in its relation with the configuration of the coast and islands on the one hand, and with the outlying heated water of the tropical Pacific on the other, it produces areas of distinct ocean temperatures which appear to be hardly less significant in their effect upon the ranges of animals than the famous climatic life-zones of the adjoining continent.

The Brooklyn Museum's 'Peruvian Littoral Expedition,' which has recently taken the writer into this extraordinarily profitable region for a period of five months, was made possible through the bequest of Colonel Robert B. Woodward, whose cordial sympathy with field work of the Department of Natural Science during his lifetime has been further manifested by his generous and far-seeing provision for its continuance. The purposes of the expedition were to investigate the oceanic conditions which are responsible for the abundance of animal life in Peruvian waters, and to determine the facts of its inter-relationships and distribution; to make collections in the waters and upon the little-known islands for use in zoological studies and in the preparation of museum exhibits; and to obtain motion picture records of the life of the coast and of the Peruvian guano industry. The American Geographical Society and the American Museum of Natural History co-operated with the Brooklyn Museum to the extent of supplying scientific instruments and other equipment for special phases of the work. Liberal and very important assistance rendered by several depart-

ments of the Government of the Peruvian Republic, and by many individual friends of the Museum, may best be acknowledged in the notes that follow.

### THE VOYAGE.

“When you see no more trees, it is Peru,” said a native of the country to expectant passengers on board the Peruvian steamship ‘Mantaro’ on September 5, 1919. On the morning of the third we had left the Pacific entrance of the Panama Canal, and by late afternoon of the fifth had arrived off the wooded Ecuadorean island of La Plata, a little to the northward of the Gulf of Guayaquil. All the while that we were within sight of La Plata large rays, with pointed fins, kept leaping from the warm ocean and flopping back with great splashes. Their white under surfaces gleamed as they turned complete somersaults in the air, and they were bursting forth so thickly from the water that many were above at once. Judging by several that shot up within a stone’s throw of the steamer, they were about four feet in length. At the same time a ‘bos’n’ or tropic-bird,<sup>1</sup> with a streaming rosy tail, flew close to the ‘Mantaro,’ and familiar man-o’-war birds<sup>2</sup> sailed out from the direction of the distant island. The peculiar significance of the rays and the two species of seabirds at this place did not become evident until we had gone a half day’s journey beyond.

The night that followed was abruptly and strangely cool from the point of view of travelers who had within a few hours crossed the equator. At dawn of September sixth we could see at our left the yellow deserts of northernmost Piura. The belt of vegetation now lay behind us, and ahead stretched an arid coast, which was to undergo

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<sup>1</sup> *Phaëthon* sp.

<sup>2</sup> *Fregata magnificens*.

no marked climatic change for more than two thousand miles, or until succeeded by the rain forests of southern Chile. The dramatic suddenness of the break between the mangrove swamps and tree-bordered savannahs of Ecuador and the deserts of Peru might have been appreciated even more vividly if we had sailed into the Gulf of Guayaquil, as I did on the return voyage, and had seen the luxuriant green isle of Puna on one beam and the bone-dry table-land of outer Tumbes on the other.



SOARING ALCATRACES

As soon as the 'Mantaro' passed Cape Blanco and began to steam along a coast which bristled with petroleum wells toward Point Pariña, the western extremity of South America, signs multiplied that we had definitely left astern a zone of the humid tropics and had entered the littoral province of the mighty Humboldt Current. Characteristic southerly winds replaced the doldrum airs of preceding days, and the doffing of white uniforms by the ship's officers was coincident with a fall in temperature which indicated the refrigerating effect of colder seas. From the dark, terminal rocks of Point Pariña came the barking and wailing of *lobos* or sea-lions,<sup>1</sup> a southern species which inhabits the west coast uninterruptedly from Cape Horn northward to the edge of the warm water. It seemed to me on this day that Pariña, in latitude 4° 45' south, marked a line which, unlike the equator,

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<sup>1</sup> *Otaria byronia*.

could hardly be called imaginary, for it separated two great marine realms of striking differences in both physical features and faunal types. North of the point many white-headed, Galapagos albatrosses<sup>1</sup> were sitting in small groups upon the ocean; south of it we met the first white-breasted cormorants<sup>2</sup> and variegated gannets,<sup>3</sup> guano birds whose northward range ends sharply here. The tropical brown pelican,<sup>4</sup> which we had seen occasionally all the way from the Isthmus to the Gulf of Guayaquil, was with us no more, but in its place was the much larger Chilean pelican or *alcatraz*.<sup>5</sup> No longer did flying fish scud away before the steamer; no longer did leaping rays catapult from the waters, nor were equatorial 'bos'ns' and man-o'-war birds present to cross the 'Mantaro's' course. The seabirds which now followed our vessel like satellites were kelp gulls,<sup>6</sup> the very same that live also in the glacier-fringed Strait of Magellan and along all shores of the Antarctic Ocean.

In the afternoon of September sixth we entered the harbor of Paita, and came to anchor not far off the town and the gullied cliffs. The brink of the latter was marked here and there with gaunt crosses which stood out clearly against the sky. Rowboats and ponderous lighters soon followed the launch of the port physician alongside the steamer, and presently there was great confusion as boatmen carrying chests and bundles, bird-cages containing black troupials, baskets of fruit, shackled ducks and peacocks, and other queer luggage, crowded up the landing steps at the same time that disembarking passengers were descending with trunks and bags. Owing to a yellow fever quarantine, no vendors were permitted to come

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<sup>1</sup> *Diomedea irrorata*.

<sup>2</sup> *Phalacrocorax bougainvillei*.

<sup>3</sup> *Sula variegata*.

<sup>4</sup> *Pelecanus californicus*.

<sup>5</sup> *Pelecanus thagus*.

<sup>6</sup> *Larus dominicanus*.

aboard, so the Indians in dug-out *canoas*, which are importations from Ecuador, could only hold up their samples of Panama hats and other wares, and attempt to bargain from a very disadvantageous position. They soon became discouraged, and left us for a Chilean steamer which came into port on the heels of the 'Mantaro.'

The graceful log *canoas* were not the only native boats near by, for several rafts made of the celebrated, featherweight *balsa* wood, which likewise comes from the north, brought off supplies of fresh fish for the 'Mantaro's' kitchen. Some of the *balsas* used in northern Peru are commodious, rigged craft, which can transport entire families. Even after I had become thoroughly familiar with them, and with the wood of which they are constructed, I never ceased to feel astonishment at seeing a single Indian casually pick up a tree trunk almost as big as a telegraph pole, and carry it away on his shoulder.

The color of the late afternoon light and early evening shadows on the mysterious dried-up bluffs of Paita was particularly effective. While the western sky over the headland at our right was still red, the moon shone with a clear, cold light. The lamps of the town began to peep out against the weathered, bronze and purple embankments. The cool wind died away and left a calm. An impressionable little Italian on board, a member of Lázaro's opera company which was journeying toward Lima, could no longer contain himself. He walked ecstatically back and forth along the deck, gazing at the vivid crest with its tall crosses, and waved an arm toward the scene while he half-sang the exclamation, "*Una panorama suprema!*" To me, too, it seemed that the moon had never been so gleaming white, but not till long afterwards did I learn what every Peruvian knows from childhood, that *la luna de Paita* is the fairest in all the world.

Between Paita and Callao, the seaport of Lima, we called at the roadsteads of four other Peruvian towns, the

leisurely trip giving an opportunity for becoming further acquainted with the character of the coast and with some additional phases of its animal and human life. At the northern ports of Pimentel, Eten, and Pacasmayo, we took aboard a picturesque lot of third-class passengers, poncho-clad Indians whose large families and varied possessions soon filled up the afterdeck. Their smaller domestic animals, including fowls, sewn up individually in bags so that only the heads protruded, traveled with them. At Salaverry this aggregation of open-air tourists was augmented by a troop of gypsies, the women managing a score or so of children, the fiercely bewhiskered men giving most of their attention to an uncounted number of dogs.

Many times every day the passengers on the 'Mantaro' were torn from spellbound reveries over the colorful mountains by the sight of vast, seething schools of surface fish, breaching whales, incredible flocks of birds, or bands of frolicking lobos. North of Pimentel, on the afternoon of September seventh, the steamer ran into an enormous shoal of porpoises, far larger than any I had ever seen throughout a hundred degrees of latitude in the Atlantic. Close alongside scores were leaping in magnificent display, and a short distance off, where the main body was evidently centered, they made an acre or more of the ocean fairly boil. Many of the pelagic birds that we met, such as Cape pigeons,<sup>1</sup> mollymokes,<sup>2</sup> and skuas,<sup>3</sup> were my old friends of the South Atlantic, where, however, I had observed them only in much higher latitudes, toward the borders of the Antarctic Ocean. The Peruvian guano birds were encountered in greatest abundance in the neighborhood of islands upon which they breed, such as Macabí, Guañape, and the Pescadores.

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<sup>1</sup> *Petrella capensis*.

<sup>2</sup> *Thalassarche* sp.

<sup>3</sup> *Megalestris chilensis*.



MAZORCA ISLAND, PERU, PHOTOGRAPHED FROM THE MANTARO ON SEPT. 10, 1919



A COLONY OF BREEDING GUANAYES ON THE SUMMIT OF PESCADORES ISLAND

When I came out of my cabin on the morning of September ninth, Macabi lay ahead, shining like an opal in the early sunlight. Dark patches on its upper parts indicated the areas occupied by the colonies of white-breasted cormorants or *guanayas*. When we came abreast of the islet the air above it was filled with a cloud of birds, and soon afterwards an army of *guanayas* began to file past the 'Mantaro' and across her bow towards a great raft of the same birds which seemed to cover the water inshore and somewhat in advance of us. An endless triple line flew past us during the morning, crossing ahead and merging with the tremendous flock which made the ocean look brown. The flock as a whole was also moving southward, with the rear birds pouring unceasingly over the van. Eventually it outstripped the steamer and became lost to sight in the direction of the valley of Chicama.

We made out the heights of San Lorenzo Island early in the evening of September tenth, and within an hour came to anchor in the harbor of Callao. Next morning the sights of the busy port lay before us, but all eyes looked over and beyond it, across the flat, gently-sloping, green floor of the Rimac Valley, to dimly-seen Lima, lying against half-concealed spurs of the cordillera. After leaving our passengers from Paita at the quarantine station on San Lorenzo, we steamed in towards the fleet of waiting launches, and immediately a scene of mad confusion assured us that our first welcome was at least to be a hearty one. With long boat-hooks the *fleteros*, who transport passengers and baggage to the custom-house landing, attached their small craft to the moving steamer, and others in turn hooked on to those who had first obtained a hold, until we were towing the whole flotilla at the imminent risk of swamping most of the boats. At the first possible moment the piratical *fleteros* rushed up the lowered steps, overpowering the purser and guard, and practically taking the 'Mantaro'



by storm before the port officers had even received the vessel. Within a twinkling many passengers were likewise overpowered, in only a slightly more persuasive manner, and precious trunks and bags were soon being lowered by means of thin, precarious lines to the waiting boats. The landing stairway, jammed with struggling boatmen and sailors, was nearly overturned by the swell of the sea and the wild tugging of the clustered boats below. The steamer's officers roared in vain; order and discipline had gone to the winds; it was each fietero for himself and devil take the hindmost.

### CURRENTS OF THE WEST COAST OF AMERICA, AND THEIR INFLUENCE.

Having stated the objects of the Museum's expedition, conducted the reader within sight of Lima, 'the City of Kings,'<sup>1</sup> and referred, perhaps too obscurely, to some of the remarkable aspects of climate, oceanic temperatures, distributional barriers to plants and animals, and the abundance of life of an unexpected kind, along the west coast of tropical America, it is now necessary for me to describe the physical conditions of the eastern Pacific in greater detail, and to interpret them in a way which will illustrate the profound influence of the Humboldt Current and reveal some of the causal relationships that proceed from it.

Oceanic circulation is in part due directly to the same causes that produce atmospheric circulation, namely, the effects of unequal heating by the sun and of the rotation of the globe. The primary ocean streams, however, are caused by the trade winds, which, within and just outside the tropics, blow with great regularity towards the heat

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<sup>1</sup> *I. e.*, The Magi.

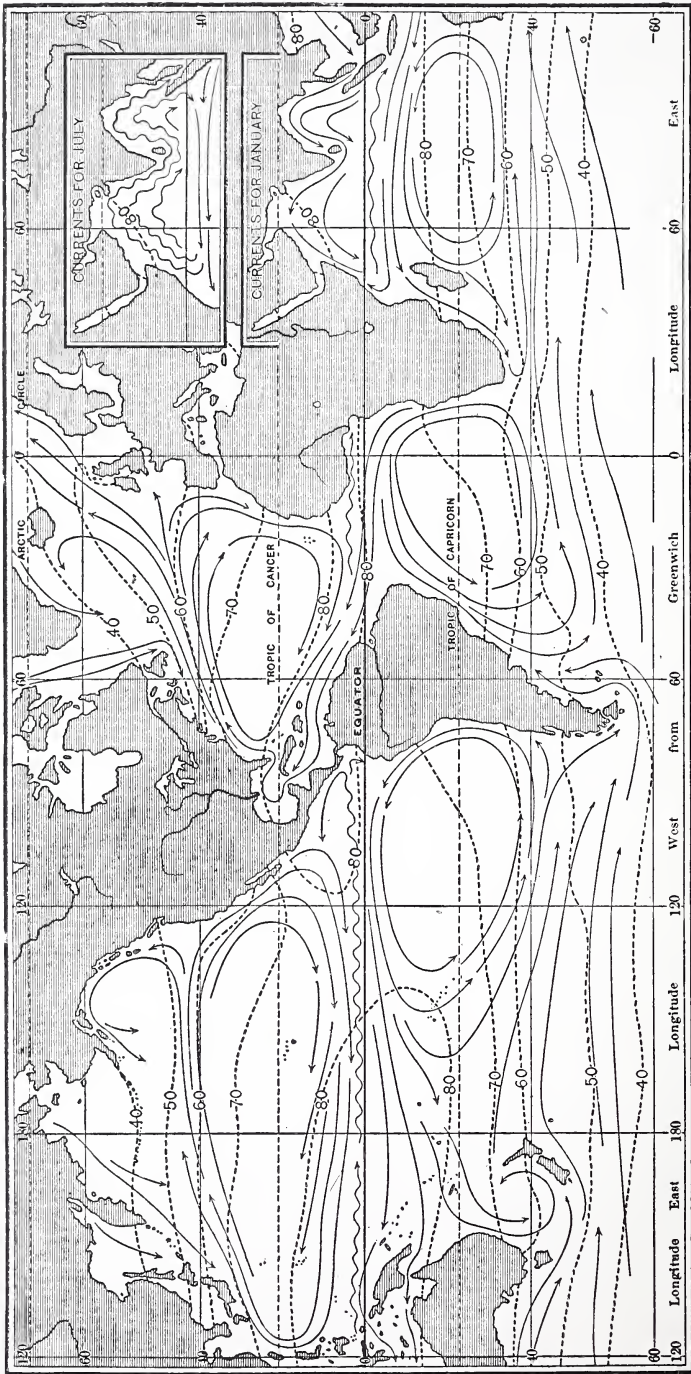
equator, and, being deflected by the spinning of the earth, become northeasterly winds in the northern hemisphere and southeasterly winds in the southern. Currents of water are deflected in the same manner as currents of air, those in the northern half of the globe tending to swing towards the right, those in the southern half towards the left. In the cases of both wind and water, this is a result of the west to east rotation of the earth and of the fact that the linear velocity of its surface increases from zero at the poles to about 1,040 miles an hour at the equator. Currents moving *towards* the equator are continually arriving at parallels of latitude which revolve eastward with higher and higher velocities, and, since such currents carry only the eastwardly component of 'slower' latitudes, they must fall behind the moving meridian, and turn westward. This is equivalent to saying that they move towards the right if north of the equator, towards the left if south. For currents moving *away* from the equator and towards the poles, the sequence of velocities is reversed, and the trend is to the eastward in both hemispheres, or still towards the right in the northern and towards the left in the southern. There are many familiar examples of this phenomenon. A free pendulum slowly rotates, instead of swinging in one plane; the Colorado River, which flows towards the equator, continually cuts into its western or right bank; the poleward-flowing Mackenzie River cuts into its eastern or right bank. It is the same with streams in the sea, and so the equatorial currents, representing the beginning of the system of circulation, flow more or less perpendicularly to the initial impulse of the trade winds that propel them and become westward-flowing drifts.

When the equatorial drifts strike the eastern shores of the continents they pile up the warm water, which has become highly saline through evaporation, and are deflected north and south, producing the stream currents

of eastern continental coasts. After the stream currents, of which the Gulf Stream is an example, have flowed in a generally poleward direction through half the width of the temperate zones, they lose their velocity and distinctness. Having by this time, however, reached the latitudes of variable but prevailing westerly winds (chiefly southwesterly in the northern hemisphere, northwesterly in the southern), the comparatively warm surface waters are driven eastward and poleward, accumulating a 'head' of water toward the polar oceans, and causing an equator-ward creep of the cold, dense, bottom layers. This phenomenon is especially true of the southern hemisphere, where the mouths of the practically unbroken oceans are wide open toward Antarctica, and where the winds, undeflected by seasonal cyclonic and anti-cyclonic continental conditions, blow regularly all the year through the 'Roaring Forties.' The resulting deep-water counter flow is the reason why the colder waters of all ocean depths have their principal source in the antarctic.

It is obvious that every current within a mobile substance like water requires a compensatory counter movement. A surface current may be superimposed upon its counter current, in the manner just described, or the counter flow may exist as an adjacent surface current such as the Pacific eastward-flowing current which follows approximately the line of the heat equator, between the trade winds of the two hemispheres, and separates the westerly equatorial drifts of the Pacific Ocean.

The ocean currents affecting the west coast of America are listed below, but, owing to a dearth of exact knowledge regarding fluctuations which occur in their extent, direction, and velocity, the stated limits must be accepted only provisionally.



Ocean currents, and isotherms showing the mean temperature (Fahr.) of the surface of the ocean water for the year.  
 From Davis's Atlas.

1, 2. The *North* and *South Equatorial Currents*, of which the latter extends about  $4^{\circ}$  north of the equator, are each twelve or more degrees of latitude in width. Both set to the westward with slowly increasing velocity, and are deflected more or less complexly when they reach Asian and Australasian shores, to the northward and southward respectively. The North Equatorial gives rise to the Japan Stream, a Pacific homologue of the Gulf Stream, but of smaller volume and lower temperature. The main branch of the South Equatorial flows along the east Australian coast, veering toward the southeast and east until it is lost in the Antarctic Drift.

3. The *Japan Drift*, a northeasterly extension of the Japan Stream, flows into the bight of Alaska south of the Aleutian Islands.

4. The *California Current* is perceptible from about  $50^{\circ}$  north latitude to the parallel of  $23^{\circ}$  N., off the mouth of the Gulf of California. It is characterized by low temperatures, which are due, however, not to cold surface waters brought from the arctic or elsewhere, but entirely to the upwelling of bottom water produced by the broad belt of northwesterly winds along the Californian coast. Such winds, acting upon the principle previously mentioned, cause the moving surface water to swing gradually towards the right, or offshore, whereupon it is replaced by water from the deeper layers. The coldest part of the California Current is in the vicinity of Cape Mendocino. The current is at least two hundred miles wide, and flows in a southerly direction with a mean speed of about three-quarter knots, being most rapid close to the coast. South of Monterey it bends south-southwest and then west-southwest, mingling with the North Equatorial Current somewhere off Cape San Lucas.

5. The Equatorial Currents are separated by a *Counter Equatorial*, a stream said to be three hundred

miles in width, which impinges against the coast of Central America, and is then doubtless related with the next current in the list.

6. The *Mexican Current*. From near the mouth of the Gulf of California, Mexico, southward probably to the equator, alternate currents, of which we have very little exact information, appear to be produced by the prevailing monsoons. From December to March the current sets towards the southeast. During the rainy season, especially from July to September, it sets towards the northwest. The southward phase of the Mexican Current is perhaps intimately connected with *El Niño*, the Christmas Current of the Peruvian coast, which occasionally meets and overflows the cold Humboldt Current, and which sometimes leaves its tropical flotsam as far south as Pacasmayo ( $7^{\circ} 30' S.$ ).

7, 8. The eastward *Antarctic Drift* divides upon striking the coast of southern Chile, and the northern branch becomes the *Humboldt Current*, which is the most remarkable of cold oceanic streams. It is due, in a large measure, to the prevailing westerly winds of high southern latitudes and to the counter-clockwise meteorological whirl of the eastern South Pacific. The Humboldt Current is particularly noteworthy for the sustained low temperature which constant and even upwelling of deeper waters produces. The upwelling is caused by steady winds, parallel to the coast, which, for reasons previously mentioned, tend to force the surface water offshore at an angle of  $45^{\circ}$  from their path, or, as is true of all southern hemisphere movements, towards the left. For the same reason, and also because the coastal slope of the continent necessarily shoulders off seaward the warmer and lighter surface waters of an impinging stream, the water closest to shore is the coldest. The steeper the coastal slope, the greater is the reduction

of surface temperatures, for the narrower is the belt of upwelling bottom water. The Humboldt Current at times attains a velocity of more than one knot an hour. It laves the west coast of the continent from a point south of  $40^{\circ}$  south latitude to Cape Blanco, at the northern end of Peru, whence the main branch sets west-north-westward, flows on both sides of the Galapagos Islands, and is lost near  $108^{\circ}$  west longitude in the South Equatorial Drift.

Due to the agency of the principal coastwise currents, there are several outstanding physical characteristics of the Pacific water adjacent to the American continents. In the first place, the entire stretch of littoral ocean, from Bering Strait to Cape Horn, maintains a relatively low surface salinity (31 to 34 per thousand as against an average of 36 per thousand, or higher, for the greater part of the western Atlantic south of Long Island). This is due, throughout most of the distance, to the continuous updraught of ice-fed waters of more or less polar origin, the same cause accounting also, as suggested above, for the low temperature of the surface waters which prevails throughout the region except between the equator and  $20^{\circ}$  north latitude, where the Counter Equatorial and Mexican Currents combine with other agencies to produce a warm belt. In the latter region the low salinity of the surface waters is probably to be attributed to the heavy, equatorial rains.

No less noteworthy is the relative *constancy* of the surface temperatures of both the warmer and colder areas, the annual variation along the west coast of America being within  $10^{\circ}\text{F.}$ , except at several disconnected spots adjoining the shores of both continents, where the range is only slightly greater. The figure should be contrasted with  $45^{\circ}$ - $50^{\circ}\text{F.}$ , which represent the ordinary annual range of surface temperature in the

western Atlantic off New York. The isotherms of surface temperatures on the west coast are permanently deflected toward the equator from about the fortieth parallels of both hemispheres. The average isotherm of 70°F. in the north is carried by the influence of the California Current almost to the tip of the Lower Californian peninsula, while the southern isotherm of 80°F. is forced quite into the northern hemisphere by the influence of the Humboldt Current. The isotherm of 70°F. approaches and touches the eastern coasts of the continents at points respectively much farther north and south of the equator than on the western side. In other words, it is evident that western continental shores are characterized by cold ocean waters in middle latitudes, while eastern coasts are washed by relatively warm waters.

The average surface temperatures progressively diminish, of course, toward the northern and southern extremities of the west coast of America, reaching 40°F. at latitude 60° in both hemispheres. Along the coast of Peru, however, the uniformity of the Humboldt Current is so pronounced that little change of temperature is discernible throughout the stretch of a thousand nautical miles between Mollendo and Paita. This condition is in striking contrast with what obtains on the east coast of North America, between New York and Jacksonville, for instance.

For several reasons the characteristics of the west coast waters just described result in favorable life conditions for a great profusion of marine organisms. For example, the low salinity, and more particularly the low temperature, of the water are favorable to the absorption of atmospheric gases and the retention of those produced by the physiological activities of marine plants and animals. Rise of temperature always reduces absorption, the ratio between temperature and gaseous content, in sea-water having a free circulation, being indeed so



constant that the amounts of oxygen and nitrogen are approximately indicated by the thermometer.

Again, low salinity makes possible the solution or suspension of increased proportions of silica ( $\text{Si O}_2$ ), which, together with nitrogen compounds and phosphoric acid, is one of the minimal nutritional elements upon which all life in the sea is ultimately dependent. The silica of the sea is derived from feldspathic minerals, and is introduced by rivers. It goes into solution in only minute quantities, and is drawn out of its dissolved or colloidal state in the ocean water by diatoms, radiolarians, and certain sponges. There is always a lack of silica in highly saline waters.

The reduction of buoyancy due to lowered salinity is more than made up by the increased viscosity caused by low temperature, viscosity being the most important property of sea-water for inhibiting the descent of minute forms of life to unfavorable levels. Other things being equal, water at a freezing temperature offers twice as much resistance against sinking as water at  $77^\circ\text{F}$ .

Finally, the stable temperature of the littoral water throughout the year results in life conditions which are far more uniform than along most of the temperate Atlantic coasts, where marked periodicity is the rule.

The organic source of all food in the sea, for abyssal creatures as well as those of the surface strata and of the atmosphere above, is the microscopic plant life, comprising mostly the brown algæ (*Phæophyceæ*), which, deriving their nitrogen directly from nitrates in the circulation, build up tissue that becomes the food of copepods and other crustaceans, certain fishes, etc., which, in their turn, are devoured by higher animals. In the presence of sunlight the microscopic plants, moreover, assimilate the carbon of carbonic acid and restore the oxygen to solution, thus bettering the conditions for animal life in general. Under favorable circumstances,

the algæ may number as many as 12,000 individuals per quart of ocean water. They exist principally in a layer within fifty fathoms of the sea-surface, though they may sometimes penetrate three or four times as far, and their dead remains are uninterruptedly settling into the lightless zone. But vertical circulation which, as we have seen, is continually bringing masses of deeper water to the surface along the inner borders of the California and Humboldt Currents, is thereby steadily restoring nutritive substances to the upper layer of the ocean, where they may be rapidly broken down by bacterial action, thus enabling the profuse development of plant life to go on. It is for this reason that marine areas in which ascending currents occur are favored with the most prolific efflorescence of both microscopic organisms and higher creatures. On the other hand, surface life is always least abundant in anticyclonic or dead-water regions, like the Sargasso Sea, where the surface layers continually sink.

Still another possible effect of the upwelling of cold bottom waters results from the fact that even moderately low temperatures inhibit the activity of denitrifying bacteria, organisms which reduce nitrates to nitrites, and nitrites to ammonia, the consequent loss of nitrogen causing the calcium in the compounds to combine with dissolved carbon dioxide and to form lime. By attacking the nitrates these bacteria obviously destroy the food of the all-important marine algæ, thus striking at the foundation of the whole life series in the ocean. The fact that denitrifying bacteria are extremely numerous in warm sea-water, such as that about southern Florida and the Bahamas, has been accepted as an explanation of the relative scarcity of plant life (and consequently of animal life) in tropical as compared with temperate or cold oceans. It has recently been shown, however, that in the presence of sufficient free oxygen these bac-

teria never exhibit their power of denitrification, even though they may multiply indefinitely. In view of the favorable conditions for the production and retention of oxygen in the cool waters of the west coast of America, it appears that the suppression of the denitrifying bacteria is here of no great consequence. A general result, however, is doubtless to be seen in the fact that silica rather than lime fills the more important rôle in supplying material for the skeletal structures of the predominating groups of minute, gelatinous organisms.

It has been made clear, I trust, that the life of the oceans is determined by a causal sequence beginning in the energy of the sun, and continuing through barometric pressure, winds, currents, oceanic temperature, density and salinity, bacterial action, the presence of substances essential in small quantities for sustaining life, the metabolism of algæ and the consequent synthesis of complex proteins suitable for the food of small forms of animal life. It remains for me only to carry on the succession into the field of the higher animals inhabiting the west coast of America, among which the specific effects of the environment, as controlled by currents, might be expected to reveal themselves most clearly.

Little is yet known concerning the hydrographic and biologic status of the restricted, warm, western Central American oceanic area, a region of periodical winds and currents, and of doldrums. Although lying entirely north of the equator, it is, in barometric and thermal features, the real equatorial belt of the eastern Pacific. The warmest surface temperatures are found north of  $5^{\circ}$  north latitude, the line of the maximum moving up towards the Gulf of California during the summer. The data are too scanty for me to ascertain the full extent to which this belt acts as a biotic barrier, but it is of interest that the antarctic giant kelp,<sup>1</sup> the largest of seaweeds, which

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<sup>1</sup> *Macrocystis pyrifera*.

ranges elsewhere along the coast from Cape Horn to Alaska, has not been reported from between Lower California and northern Peru, *i. e.*, the northern and southern points at which the effect of cold currents ceases to be considerable. Conversely, this warm belt circumscribes the eastern Pacific breeding range of sea-turtles, none of which, so far as I can learn, are known to deposit their eggs south of the Gulf of Guayaquil ( $3^{\circ}$  S.), or north of southern Lower California. On the Atlantic coast the breeding grounds of these chelonians extend from Virginia to southern Brazil or beyond. The sea-snakes (Hydrophidæ) are likewise confined in their distribution along the west coast of America between  $4^{\circ}$  S. and  $20^{\circ}$  N. The man-o'-war birds (Fregatidæ) are commonest within this belt and seldom stray outside it. The coastal range of crocodilians is entirely between the equator and the tropic of Cancer. The distribution of reef corals along the Pacific Coast is limited to the region between  $4^{\circ}$  N. and  $21^{\circ}$  N., whereas on the Atlantic side of the continents the range is bounded by the parallels of  $22^{\circ}$  S. and  $34^{\circ}$  N.

In general, the predominant zoological features of the oceans adjoining the west coast of America are two: First, the unequalled latitudinal distribution of groups of animals of far northern and far southern origin, involving the residence in the northern hemisphere of representatives of typically sub-antarctic families and genera; and, second, the extraordinary abundance of higher vertebrates, as regards numbers of individuals in the littoral waters of low latitudes.

In the first category are the following examples:

1. The southern kelp gull (*Larus dominicanus*) extends its breeding range up the western coast of South America practically as far as the Humboldt Current is

in contact with the land. On the Atlantic side it apparently breeds only south of the Rio de la Plata.

2. In North America, the western gull (*Larus occidentalis*), the only large gull that nests on the continent south of about 43° north latitude, breeds from northern Washington to southern Lower California, while its winter range extends to southwestern Mexico.

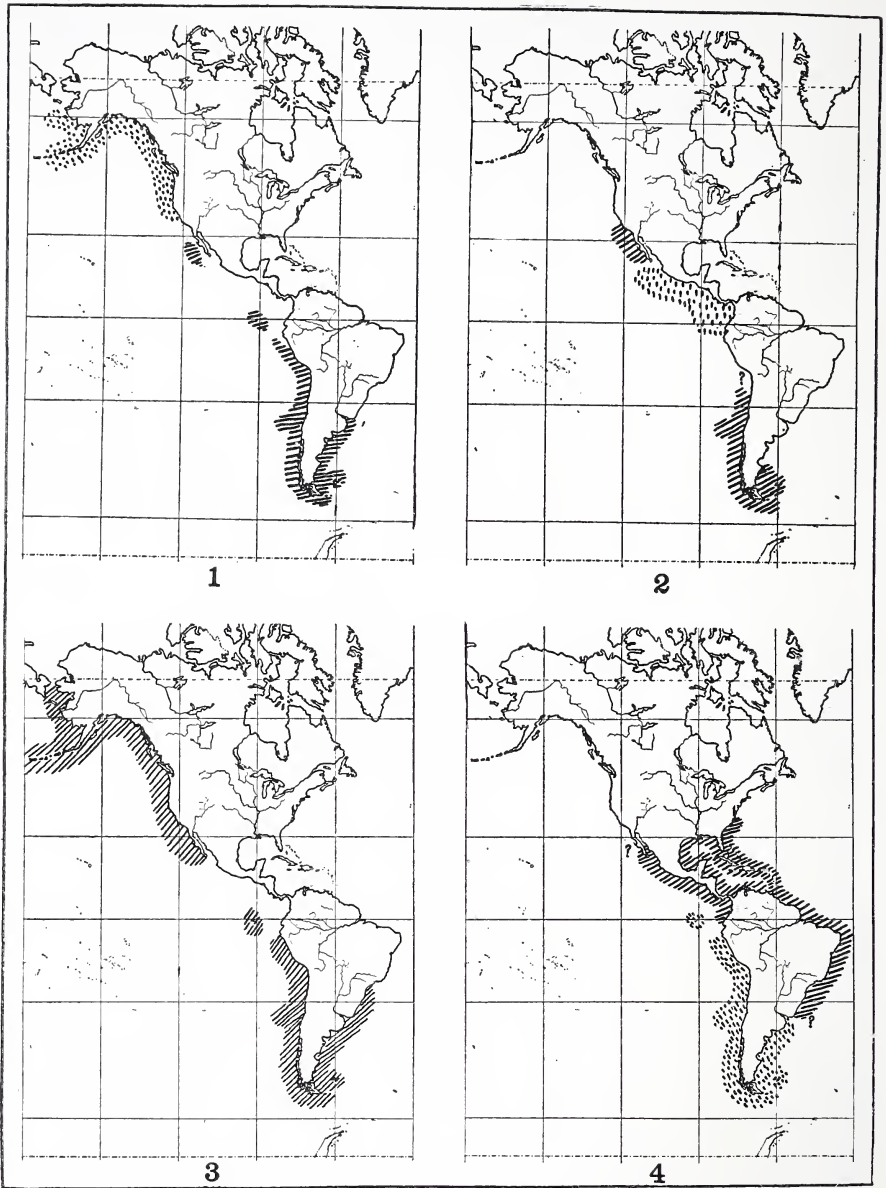
3. Representatives of the holarctic family of auks (Alcidæ) are resident along the western coast of North America from the Arctic Ocean to the southern end of Lower California. A single species, Cassin's auklet (*Ptychoramphus aleuticus*), breeds from the Aleutian Islands to latitude 27° north.

4. The diving petrels (Pelecanoididæ), a typically sub-antarctic family of seabirds, breed along the western coast of South America from Cape Horn to the northern Peruvian islands (6° 25' S.). In no other part of the world are diving petrels known to breed north of 37° south latitude.

5. Penguins (genus *Spheniscus*) occur northward on the west coast of South America to 7° south latitude, and an endemic species (*S. mendiculus*) lives on the Galapagos Islands, which are crossed by the equator.

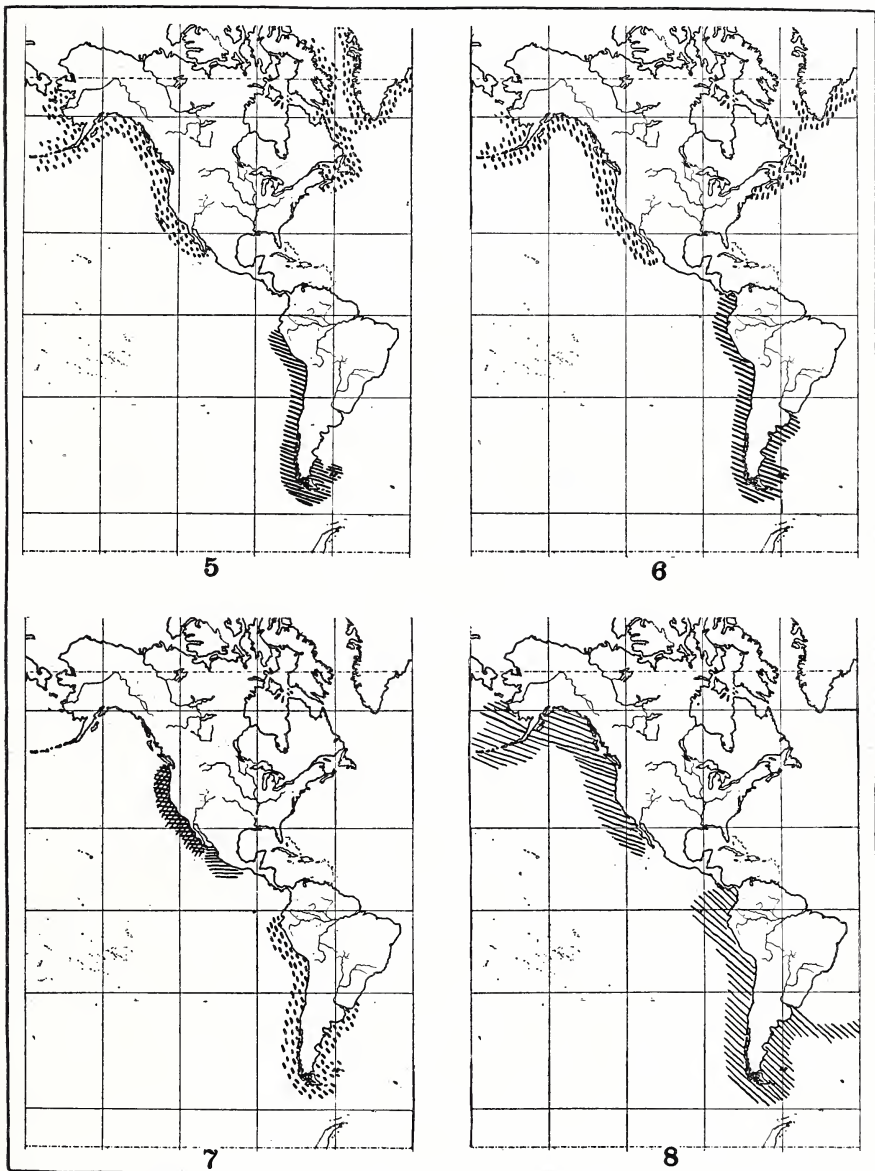
6. Sea-lions (*Eumetopias jubata* and *Zalophus californianus* in the northern hemisphere, *Otaria byronia* in the southern) are resident from Bering Strait to southern Lower California, and from Cape Horn to the Galapagos. On the eastern side of South America, *Otaria byronia* reaches the shores of Brazil, but there are no representatives of the eared seals in the North Atlantic.

7. Of the fur-seals, the range of *Callorhinus alascanus* is from Bering Sea to northern California. The range



#### THE DISTRIBUTION OF VARIOUS VERTEBRATES IN AMERICA

1. Range of fur-seals. Dots indicate the distribution of the northern genus, *Callorhinus*; the straight lines, both north and south of the equator, mark the ranges of the southern genus, *Arctocephalus*.
2. Ranges of sea-elephants and of sea-snakes. Lines indicate the ranges of the northern and southern sea-elephants (genus *Mirovanga*); dots indicate the region of relatively warm water between Cape Paríña (4° S.) and the Revilla Gigedo Islands (20° N.) to which the Hydrophidae or sea-snakes are confined.
3. Distribution of sea-lions, comprising the genera *Eumetopias*, *Zalophus*, and *Otaria*.
4. Breeding ranges of penguins and of sea-turtles. Dots mark the distribution of penguins of the genus *Spheniscus*; lines indicate the approximate breeding range of the turtles of the families Cheloniidae and Dermochelidae.



#### THE DISTRIBUTION OF VARIOUS VERTEBRATES IN AMERICA

5. Breeding ranges of auks (*Alcidae*), indicated by dots, and of diving petrels (*Pelecanoididae*), indicated by lines.

6. Flight ranges of fulmarine petrels of the genera *Fulmarus* (northern hemisphere) and *Petrela* (southern hemisphere), birds which nest only in subpolar regions and mainly beyond the 60th parallels of north and south latitude. Fulmars migrate southward on the Pacific side of America to western Mexico. Cape pigeons (*Petrela*) migrate northward on the Pacific side to 16° N.

7. Ranges of the western gull (*Larus occidentalis*) in North America, and of the kelp gull (*Larus dominicanus*) in South America. The breeding range of *Larus occidentalis* is cross-hatched. The kelp gull breeds throughout its range.

8. Flight range of albatrosses (*Diomedidae*) along the coast of America.

of the southern fur-seal (*Arctocephalus australis*) was formerly continuous from Cape Horn to the Galapagos, while a second species of the southern genus (*Arctocephalus townsendi*) is resident off the Lower California coast and still breeds at Guadalupe and San Benito Islands (beyond 28° N.). The range of the latter species, it should be noted, is north of the belt of warmer water influenced by the Counter Equatorial and Mexican Currents.

8. In a similar manner, the southern sea-elephant (*Mirounga leonina*) formerly occurred northward along the Chilean and Peruvian coasts to a point now indeterminate. An example has, however, recently been reported from Ilo, Peru. This strange genus of seals reappears in the northern hemisphere in the form of *Mirounga angustirostris* which formerly ranged from Cape Lázaro, Lower California (24° 40' N.) to Pt. Reyes, north of San Francisco.

Examples might be multiplied, especially among invertebrate animals such as mollusks, but those listed, together with the sketch maps, will sufficiently indicate the remarkable distributional phenomena.

Regarding the numerical abundance of higher vertebrates that take their food directly from the open sea, it is a matter of record that a rather limited number of species of birds and mammals, such as auks, certain petrels and gulls, sea-otters (*Latax*), seals and sea-lions, several species of whales, and other animals whose ecological affinities are mainly with ocean waters of low temperatures, exist, or once existed, in astonishing profusion and as permanent residents, along the west coast of North America between Alaska and Cape San Lucas. During the Age of Man a similar abundance has not appeared on the eastern coast, at least between the subpolar belts.



Along the Pacific shores of South America, as far northward as the Humboldt Current extends its influence, various animals are also present in incredible numbers, and, for reasons already considered, the vast population does not decrease in the usual manner with the approach to low latitudes. The conditions illustrate an oceanic phase of the far-reaching interrelations of nature, and show how pelagic circulation is the beginning of a system which so fundamentally affects the distribution of life along the west coast of America.

R. C. M.



DIEPPE

## CHARLES A. PLATT AND HIS ETCHINGS.

**I**N the late seventies and early eighties, in the United States, the desire for etchings had developed into a fad or vogue—almost, one might say, into a superstition. Would-be purchasers of prints for wall decoration would ask “Is this an etching?” and on being informed that it was not, but that it was very fine,—“I don’t want it. I want an etching,” would be the curt interruption. In short, unless a subject was etched it was the firm conviction of the public of the early eighties that it was not worth considering. This condition finally made it easy for the commercial element to produce and sell plates of large size, mostly reproductions of well-known paintings. These were used to fill, as much as possible, the large wall spaces of the average house of that time, the ceilings of which were fourteen feet from the floor.

In the midst of this depressing condition of affairs a few etchers, who appreciated the dignity of their art, refused to have anything to do with possible “best sellers” or to etch large plates, remembering the dictum of Whistler that “the huge plate is an offense.” Among the foremost of these was Charles A. Platt, then a young man of great promise, whose etchings had attracted the attention of connoisseurs and critics by their sincerity, distinctly personal quality and sureness of execution.

Platt was born in New York in 1861 and began the study of art in 1879, drawing at the schools in winter and painting from nature in the summer. He developed with surprising rapidity, but before he made a reputation as a painter chance turned his attention to etching. In 1880, at Gloucester, Mass., meeting Stephen Parrish, who

had produced some admirable etchings and who was enthusiastic over the art, Platt also became attracted to it, and in December of that year his first plate, "Gloucester Harbor," 9x5 inches, was printed. In 1881, he etched a number of plates in Gloucester and the vicinity, with most of which he was dissatisfied and consequently destroyed. From then on to 1889 he etched more than one hundred plates, making a brilliant record of his various journeyings in France, Holland and England, as well as of his impressions at home. He continually gained in ease and facility of expression, particularly in his American subjects. No one has equaled him in expressing the brilliant atmosphere and sunlight of America. Notice, in illustration, his "Two Sloops," "Williamsburg Bridge," "Buttermilk Channel" and other subjects of similar character, dashed off with a bold sweep of line and with, apparently, no effort, but which are in reality the results of observation, natural or acquired flexibility and increased knowledge of "the tools of the trade," or, in other words, of hard work.

Painting, however, was not neglected all these years, as the catalogues of various exhibitions show. The Webb prize was awarded to him by the Society of American Artists in 1894; he became an N.A. in later years and also a member of the National Institute of Arts and Letters. An unlooked for opportunity to develop a new field of artistic effort also presented itself through a friend's request that he design a garden for his country house. This he accomplished so successfully that commissions for garden designs became numerous and when, as sometimes happened, he did not admire the design of the house for which the garden plan had been requested, he proposed designing the house also. He often received the commission, thus adding the profession of architect to that of painter and landscape gardener with pronounced success.

But to return to etchings. In "Etchings in America," by J. R. W. Hitchcock (1886), the author mentions that "once in a European capital an etching by Platt was received with incredulity by a company of eminent connoisseurs. When finally convinced of its American origin an Italian said: 'I know that pork and petroleum come from America. I did not know that America produced works of art like this.'" This was thirty-four years ago, when America seemed, even to Whistler, "far off."

Cameron, the distinguished Scotch etcher and painter, wrote to a friend, apropos of an inquiry as to when he would return to etching: "I have various other works in hand but no etching, and I wonder when the copper mood will return." Thus it is. The true artist seizes the psychological moment, in other words hails a return of enthusiasm, without which no real work of art can be undertaken. Will Platt take up etching again? Etching is in vogue once more, and if signs have any significance it would not be surprising to see a revival of his interest in the art which first brought him reputation. On quite new lines, possibly, but we must hopefully wait and see.

The twenty-six subjects, which were generously given to the Museum by Mr. F. L. Babbott and of which a chronologically arranged list follows, represent fairly well the scope of Mr. Platt's work.

A catalogue of the Platt etchings was compiled by Professor R. A. Rice, formerly of Williamstown, Mass., but now at the head of the Print Department of the Congressional Library in Washington, D. C. This was published in 1889. Since then the artist has produced a number of plates, all but one of which are American subjects.



Sketch of a Boat . . . . .	1881	Inner Port, Trou-	
Old House at Win-		ville . . . . .	1888
sor, Nova Scotia . . .	1881	Arnheim on the	
Portland on the St.		Rhine . . . . .	1888
John's River . . . . .	1882	Atlantic Docks . . . . .	1889
New Newport . . . . .	1882	Buttermilk Channel	1889
Oxford . . . . .	1883	Two Sloops; On the	
Rye, Sussex . . . . .	1884	East River . . . . .	1889
Old Houses near		Boats on the Maas . .	1889
Bruges . . . . .	1884	The Dredge . . . . .	1889
Gate at Toledo . . . . .	1885	Naples . . . . .	No date
Deventer, Holland . .	1885	Clover Market,	
Dieppe . . . . .	1887	Cairo . . . . .	No date
Under the Pont		Williamsburgh	
Marie . . . . .	1887	Bridge . . . . .	No date
St. Gervais . . . . .	1887	The Schooner,	
Brittany Landscape	1887	Dantzic . . . . .	No date
Cape Ann Willows . .	1887	On the Isel . . . . .	No date

In this connection it may be of interest to publish a list of the plates now in existence which are not in the Rice Catalogue, with sizes and descriptions for identification.

The numbers are a continuation of those in the Rice Catalogue which contains one hundred and nine subjects and the sizes are given in inches, the width, in all cases, being given first.

The plates are as follows and were completed since the Rice Catalogue was published:

110. *Spring Flood.* (18½x13.) The water of the river, which is in the middle distance, has risen and has surrounded a clump of bushes at the left and partly flooded the field in the foreground. A boat, towards the right, has a sail set. Across the river is rising ground with bushes at right and left. A group of trees surmounts the elevation at left. No name nor date. (Etching.)

111. *The Schooner.* ( $8\frac{5}{8} \times 5\frac{3}{4}$ .) A strongly etched schooner, on the stern of which is "New York Hope," occupies most of the plate. She lies at dock and casts a heavy reflection in the water. In the distance, Fort William Henry, a steamer and smaller vessels. A blank space at right. No name nor date. (Etching.)

112. *Charles River.* ( $14\frac{1}{4} \times 8\frac{1}{4}$ .) The river in the foreground with marshes leading up to a slight rise on which are bushes. Surrounding them at left is a group of trees which cast a heavy reflection in the water. "C. A. Platt, 1890," at extreme lower right. (Dry point.)

113. *Cape Ann Farm.* ( $12 \times 8\frac{3}{4}$ .) In the foreground are long grasses suggestive of a meadow, except at the right where a winding path leads to a farm house in the distance. On each side of the farm house are trees. There is an opening in the group of trees at the right, through which is seen the landscape in the distance. At the extreme left, the roof of a barn shows above the hill. "C. A. Platt, 1890" at lower right edge. (Dry point.)

114. *The Causeway.* ( $13 \times 8\frac{1}{8}$ .) A pond in the foreground. At right center, a causeway runs across the farm. In the right distance are farm houses and trees which are reflected strongly in the calm water. Two trees in the middle distance at left; bushes in extreme distance. "C. A. Platt, 1890" at extreme lower right. (Dry point.)

115. *The Tug.* ( $18 \times 11\frac{1}{2}$ .) Towards the left, a tug boat under full steam comes head on in the roily water of the East River and partly covers another one further to the left. Houses on the river front from left fade into the extreme distance at right. Masts of vessels and another tug boat in the distance. "C. A. Platt, 1890" at lower right. (Etching.)



116. *The Isel.* ( $16\frac{7}{8} \times 7\frac{3}{4}$ .) The river occupies the entire foreground. Trees on the bank from center to right. At the left a point of land projects into the river. In the distance, small trees. The sky is expressed by open curved lines, particularly at left. "C. A. Platt, 1917" at lower right. (Etching.)

117. *The Mountain.* ( $6\frac{3}{4} \times 10\frac{1}{8}$ .) Looking through eight leafless trees in the foreground is seen an extensive snowy landscape with trees, houses, bushes, etc., and in the distance towards left is a mountain. At lower right, "C. A. Platt, 1920." (Etching.)

E. G. K.







OLD FAITHFUL GEYSER  
Yellowstone National Park

From sketches by Herbert B. Tschudy

## NATIONAL PARKS—THE YELLOWSTONE.

**T**HE complex physical needs of the human family are so dependent upon a plentiful supply of raw materials that any diminution or threatened failure of a natural source of energy is viewed with a certain degree of apprehension. Thus in most of the habitable sections of the earth a steadily increasing population with a consequent consumption of the store of raw materials, while not a cause for alarm, is of sufficient moment to merit the serious consideration of economists. When stock is taken of nature's storehouse the estimates obtained are not always reassuring, but the figures arrived at are, in the case of some materials, so large that little attention is paid by the world of consumers to any predictions or warnings.

In a country as extensive as the United States with its vast treasure of natural resources 4,900,000 acres of territory removed from the field of practical utilization make but a small impression upon its total area. This acreage, separated into thirty-eight divisions and designated by the government National Parks and National Monuments, lies principally between the Mississippi River and the Pacific Ocean. It was set aside with a view of preserving as natural playgrounds for the people's use the best examples available of primeval country. As places of recreation these parks had at their inception their chief justification, but, later, the wisely conceived scheme of keeping intact extraordinarily beautiful portions of the land assumed a practical and

perhaps more vital character in direct relation to the conserving of our natural resources.

Closely associated with National Parks geographically and consequently scenically, are the forest reserves, waterfalls and publicly controlled waterways.

Our forests, once apparently unlimited in extent, are now comparatively but fringes on the outskirts of the nation. They are supplanted to be sure by grain fields and orchards, but wood is still so necessary that the problem of conserving existing timber and, where possible, starting new growth is of utmost importance. The huge firs and redwoods of the Pacific slope are not grown in a generation, nor in a lifetime for that matter. Many of these largest of all living things are hundreds of years old. Some of the big firs now being felled were husky trees when Alfred the Great was building his wooden fleet to block the advance of the Danish kings. Coal and oil, at present the two chief producers of heat or energy, without which iron would probably have remained a poor second to wood as structural material, are, in an economical sense, the foundation of twentieth century civilization. But the great gifts of the Carboniferous Period are showing signs of failing to meet the tremendous drain of modern consumption, and, sooner or later, we must look to the rivers, waterfalls and ocean tides for power to drive the electric generator or any new form of energy-producing machine the future may bring forth.

This fight with the forces of nature or, more concisely, the struggle to squeeze out of the earth enough substance to clothe, feed and house the ever-increasing hordes, is a constant test of man's genius for meeting situations often perilous to his bodily existence. Among the numberless schemes evolved for the augmenting of our dwindling natural resources, covering every known energy-producing principle, from perpetual motion machines to the

use of sunlight, nothing has been discovered from which can be produced cheaply unlimited quantities of energy, and we are still forced to adopt means for conserving the stores bountifully bestowed upon us by nature.

When we discuss in terms of quantity some of the sources of natural supply our attention turns as regards the United States to the sections beyond the Mississippi, to the great stretches of the Plains, to the Rocky Mountains and the richly timbered regions of the Pacific slopes, and it is in this district that the State and Federal governments have given thought to the future by setting aside areas which possess unusual properties economically and, also, by reserving other tracts which are rich in animal or plant life, geologic formations or prehistoric ruins.

In one division may be placed the National Forest Reservations and the control of waterways and waterfalls,—the latter having an increased interest in the fact that their value as power-generators is guarded in a measure by their appeal to the æsthetic side of our natures. National Parks and National Monuments form another class of government preserves, and these districts are in some cases so located that they have within their boundaries examples of nearly every kind of natural phenomena which the nation has determined to protect. The preserving of a particularly interesting region in many instances has been the fruit of the recognition and exploitation of its virtues by private interests at an earlier date. In some cases the fact that the transcontinental railroads have been the first upon the scene has saved from destruction territory which later became the people's property in perpetuity.

Our system of National Parks and National Monuments now under the direct supervision of the Department of the Interior bids fair to become a self-sustaining branch of the Federal Government, a result made possible

by more business-like methods of administration, including a profit-sharing agreement among concessioners, park officials and transportation companies. One important factor in the organizing of this really great system of wonderlands or playgrounds, a factor unfortunately not so universal in its appeal, is the scientific and historic consideration which proves an excellent safeguard, for, in spite of government control and the pains taken by officials to keep the parks in a primitive state, there are constantly coming from the tourist-public demands for more conveniences and entertainment which often endanger the natural beauty of the parks. Nature-lovers, however, can be reasonably sure that there will be no appreciable civilizing of the National Parks in our time. In the Hetch-Hetchy Valley controversy (page 268—18th Annual Report American Scenic and Historic Preservation Society) the economic interests of the city of San Francisco clashed with those of the protectors of National Park interests. The filling of a narrow valley in Yosemite Park with water to supply the city of San Francisco cannot be said to destroy the beauty of Hetch-Hetchy Valley, but there is a grave danger in consenting to any proposal which in a big way mars the original character of a park. The case just cited has a parallel in Central Park, New York, which much-abused bit of nature has been menaced by proposals to encroach with huge buildings, amphitheatres or other doubtful civic improvement schemes upon its none too large area to an extent that had every project been carried out Central Park to-day would be non-existent.

The Yellowstone is America's largest National Park and one of the most appealing in the grandeur of its scenery and in its unequalled richness in magnificent examples of hot water phenomena. It is the top of the earth, so to speak, as regards the United States. Here, high on the backbone of the Rockies, spout great jets of



hot water and steam, mud boils in big vats, while nearby flow crystal streams of cold water, one to find its outlet in the Pacific while another runs off the divide into a river system which has the Atlantic as its final goal. Entering Yellowstone Park fresh from months of contact with the works of man and saturated with descriptions of the marvels to be seen, the visitor is filled with something of the same expectancy that he feels at the moment



THE TERRACES, MAMMOTH HOT SPRINGS

the curtain rises on a great indoor spectacle and no one, not even the blasé globe-trotter, is disappointed, for there, in Northwestern Wyoming, exists an unsurpassed manifestation of the tremendous changes wrought in the earth's surface by volcanic action.

The setting for these geysers and hot springs is so superb that notwithstanding the air of waste and destruction surrounding the active basins the whole effect is

impressive and colorful, though with it all there is a strange unnaturalness and artificiality.

Three gateways give entrance to the Yellowstone, each well located for the convenience of railroad travelers and so placed that the recreationist may enter at one point, visit all the main places of interest and leave the Park by either of the other gateways or return to his starting point. The rules of the road appear at first rather drastic, but as one goes along through canyon and forest and up dizzy heights over roads cut into the mountain sides where the passing of another motor car would be hazardous if not impossible, he is glad to be traveling on a one way track.

Yellowstone Park is full of tragic possibilities. At many points the earth is either bursting forth with hot water or boiling mud, or rumbling in ominous tones under foot. It isn't an easy place to paint—there were few artists at work except at the Grand Canyon of the Yellowstone where canyon and waterfall offer more alluring subjects to painters. Yet the very strangeness, the activity, the uncertainty of the geyser regions, present motifs fascinating in the extreme. Nowhere else in the world is there such a graphic illustration of dying volcanic action as that found in the geysers and hot springs of Yellowstone Park. Old Faithful, timekeeper for the twenty odd geysers in this basin, is so regular in performance that every sixty-five minutes or thereabouts a crowd of people gathers near the steaming hole to witness the eruption, perfectly sure of a beautiful exhibition. Some of the other larger geysers at Upper Geyser Basin are fairly regular in their habits. Giant, which plays the highest, has its indicator near by, a small geyser, with a subterranean connection with the main tube, spouting a few minutes in advance, thus giving warning of the coming of the big show. This takes place every six or twelve days.

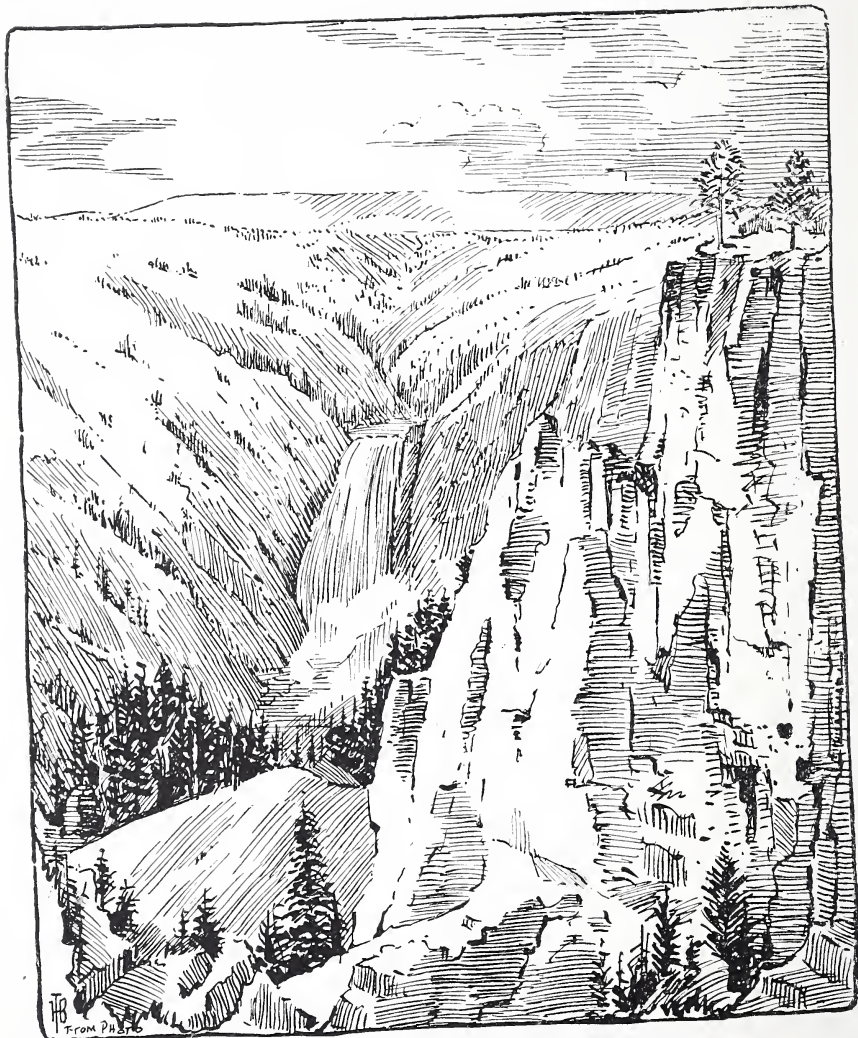
The shapes taken by geyser cones are in many cases so faithful to the forms suggested by the popular names given them that one is tempted to doubt the genuineness of their origin. Occasionally a spring or geyser will forfeit its right to a picturesque and well-deserved name by ignominiously departing this world. Morning Glory Spring must have entirely lost its original beauty, for in July, 1919, Morning Glory Spring was dull and colorless. However, another spring near by, uncharted and unsung, was the glory of that particular morning.

In 1870 Surveyor General Washburn, of Montana, accompanied by a party of explorers and writers and escorted by a few United States cavalrymen made the first well-organized expedition into the Yellowstone, and the names then given by them to prominent features of the Park are still retained.

The earliest investigation of the theory of geyser action was made in Iceland by Bunsen. Iceland boasts of one geyser, Hecla, which throws a jet one hundred feet or less every thirty hours, but neither Iceland's nor New Zealand's geyser region around Lake Rotomahana are the equal of the Yellowstone basin.

From Upper Geyser basin to the Grand Canyon of the Yellowstone, a distance of 35 miles, the stage follows a route replete with points of interest geologically, while the scenic properties of this portion of the Park are extremely diversified.

In America, canyons are likely to be subjected to comparison with the Grand Canyon of the Colorado, our greatest canyon in size if not in beauty. The Grand Canyon of the Yellowstone possesses a peculiar charm of its own and in some respects is more satisfying than the Colorado Canyon, particularly in point of size, for its twelve hundred feet of depth is much easier to grasp than the mile-deep chasm to the south. All the colorful elements of nature appear to contribute to the making



THB  
From P.H.S. 6

THE GRAND CANYON OF THE YELLOWSTONE

of this jewel of canyons into a brilliant pulsating picture. Its pinnacled walls, jagged and torn by powerful volcanic action, cracked or worn by ages of erosion and chemical action, and enhanced by metallic tints of the deep greens and yellows of the mosses, vibrate in the morning sun and like the colors in a piece of ancient iridescent glass the slightest lowering of the light by cloud or mist destroys the delicate hues and blends them into big tonal washes.

We do not need to be told that Yellowstone Park is one of the great volcanic centers. The evidence is everywhere visible to all five senses in the sound of rushing waters, hissing steam, and sulphurous odors. We put our finger gingerly into the boiling water but forego tasting it, though the swimmers in the pool at Upper Geyser Basin do imbibe occasionally the meteoric waters supplied by Old Faithful near by.

Climatic conditions are equally interesting in this mysterious country. Arriving at noon in July at one of the camps, if you elect to stop there instead of at the hotel, you are shown to a tent, which you enter, but from which you quickly retire, for the temperature is almost that of a Navajo sweat house. Later, as the sun sinks behind the grim hills which flank the steaming basin, the visitor goes again to his tent somewhere in the midst of the little canvas city, to find the comforts of winter, at which he wondered at midday, sufficient but none too great. By sunrise the water in his pitcher may be covered with a film of ice.

At Mammoth Hot Springs the heat and the glare of the sun upon the white deposits are even more terrific than at Upper Geyser Basin. The great terrace built up by the lime deposits of the numerous springs was not so colorful in 1919 because of the drying up of many of the springs and the consequent dying of the algæ which give the color to the runways.

Yellowstone Park is especially rich in wild animal life. It is one of the most important wild animal stations in the world. Three herds of buffalo numbering over 400 in all, thousands of elk, antelope, bear, mountain sheep and deer roam the Park in no fear of hunters except perhaps those who use the camera or pencil to obtain records of contact with the wild life of the region.

The speed at which one is taken from point to point in this Park, now that the horse-drawn vehicle is a thing of the past, is not altogether an advantage, but speed reflects the spirit of the age and most tourists are content with a fleeting view of the wonders around them. Obsidian Cliff we barely saw on that hot day in July. The black pentagonal columns of volcanic glass 250 feet in height glistened in the afternoon light, but the dust-covered, sun-burnt vacationists were satisfied with a glance and a meagre description from the guide. If we are completing our tour in the Park in the run from Mammoth Hot Springs to Yellowstone Station, Montana, the springs of cold mineral waters along the road are likely to attract us more than the hot water pools which we encounter frequently by the roadside, and in greater numbers at Norris Geyser Basin, a seething sulphurous lake of boiling mud with spouting geysers dotted here and there.

A proposed extension of the Park southward will include Jackson Lake, in earlier days a famous rendezvous of the bad men of the West, and a portion of the Teton Range with Mt. Moran. Looking south from Shoshone Point on the continental divide over the beautiful Shoshone Lake, the snow-capped peaks of the Tetons fifty miles away rise to impressive heights. This view framed in the dark green of black pine lining the roadway is a vision of nature glorified.

Among the names of the writers and artists who have paid tribute to this great unmolested page of nature's

book are many of the noted ones of the last half century, yet some of the finest descriptions have been written by men engaged in work little calculated to encourage flight into literary realms. These interesting descriptions which are often buried in a mass of technical records or lost in some obscure publication, have a freshness of viewpoint which come only to the explorer or pioneer, whether scientist, soldier or goldseeker.

To the hardened frontiersmen who were the first white men to see and describe the wonders of the Yellowstone came the great thrill of discovery, and this wildest yet most accessible of our National Parks rewarded them richly with exciting experiences and entrancing visions of one of the world's most unusual and beautiful regions.

H. B. T.

正午閑食

畫



SNOOPING BOYS



## CHINESE PICTURES.

**A**MONG some pictures recently added to the Chinese collection is one formerly in the possession of that distinguished scholar Dr. Frederick Hirth, which he illustrates and describes in his *Scraps from a Collector's Note Book* as follows:

Min Ch'ön (about A. D. 1800): "Snooping Boys." With all the carelessness in the treatment of this black and white sketch, which may have just been good enough to pay the painter's wine-bill of a gay night, the subject reminds one of Murillo's famous pictures in the Munich galleries and, being an original, betrays Min Ch'ön's sense of humor. The foreshortening of a human face, as shown in one of the boy figures, has been the ambition of many Chinese artists. Possibly the wish to draw such a face has been instrumental in the invention of the subject.

Another picture of birds and peach blossoms in the style of the Mongol period, composed of four scrolls, is by Tsiang T'ing-si. Dr. Hirth says he was born at Changshu near Soochow in 1669, took his degree as tsinshi in 1703 and died in 1732 after a brilliant career, in which he had reached the post of a President of the Board of Finances. He was Vice-President of the Commission appointed by the Emperor K'ang-hi to compile the work on the government institutions of the present dynasty, the *Ta-ts'ing-hui-tien*, which has since seen several revised editions. In 1723 he was appointed President of the Commission in charge of the publication of the *T'u-shu-*



仿元人用筆  
庚子夏月 蔣廷錫

BIRDS AND PEACH BLOSSOMS



BY TSIANG T'ING-SI

tsi-ch'ong, the giant cyclopaedia in more than 5,000 volumes, the completion of which he reported to the Emperor in 1726 (S. Mayers, "Bibliography of the Chinese Imperial Collections of Literature," *China Review*, Vol. VI, p. 219.) He was a great all round scholar and equally distinguished as a poet and painter. His flower pictures were compared to those of Yün Shóu-p'ing, the flower specialist. It was partly by his pictures that, after his promotion, he made friends in the Imperial Palace. Genuine paintings by Tsiang T'ing-si are said to be exceedingly rare, but being great favorites among amateurs, they were much imitated and forged. Two well-known artists are specially named as having successfully palmed off their own as Tsiang T'ing-si's work, Ma Fu-hi, father and son, *i. e.* Ma Yüan-yü, the talented disciple of Yün Shóu-p'ing, and his son Ma I. Both are said to have imitated those rare originals in such a manner, that even connoisseurs would not easily discover the fraud. It seems, however, that in this case the forger must be a greater artist than the original painter himself. Tsiang Ki-si, T'ing-si's sister, had studied Yün Shóu-p'ing's manner apparently under the tutorship of Ma Yüan-yü. One of the scrolls in the collection, representing a Phoenix, bears T'ing-si's name and seal, and is dated 1688, purporting to reproduce the style of the Yuan dynasty. The date belongs to a period long before the time when the artist had made his name; indeed, he must have drawn it as a boy of nineteen, if it is not one of the well-known forgeries. Such tricks as we see from this account, have been played even by men of solid reputation, whose names would have been good without their taking resort to dishonesty, if indeed the Chinese way of looking at it would stamp it as such. The picture market abounds with false seals and signatures, and he who falls in love with a Chinese painting should do so for no other reason but because he really likes it; the artist's name and

his seal are scarcely worth more than the dealer's label pasted on the outer end of the scroll, and certainly less than the trademark on a wine-bottle. Chinese law has no punishment in store for the forgers of such works of art, and the only sympathy the native public will show with the victim is a laugh. Great artists are, of course, those whose names are mostly seen on such pictures. In Yang-chóu you could not buy a dozen scrolls without at least one Tzi-ang (Chau Mong-fu) and two T'ang Yins or K'iu Yings. I, for one, prefer a copy, honestly called so, by a decent artist ten times to a doubtful original.

S. C.

## THE MUSEUM LIBRARY.

Lured by the charm of the prints the Museum visitor passes from one to another of the black and whites on the walls of the long narrow gallery leading to the library and suddenly and unexpectedly finds himself down among the books. "I did not know there was a library here" is a remark often overheard by the staff, and this in spite of numerous signs and indices in various parts of the building as to where it may be found. Once discovered, and its resources and possibilities looked into, the Museum visitor returns again and again. Theoretically, of course, a Museum library should be located so that it would be impossible to overlook the fact of its existence, and, although it should never lose its sense of values to the detriment of the exhibits themselves, it should be easily accessible to the public as well as the staff.

Its scope is the scope of the Museum and the only reason for its existence is its bearing on the work of the Museum. It is often a court of last resort for other libraries of the city as well as for the individual. It endeavors to avoid duplication of the work of other libraries and it is highly specialized. If it has not the book giving desired information on its shelves, it is its aim to procure it elsewhere, willy nilly.

Books are tools to the specialized staff of a Museum, but it is in the use to which they are put by the public and the possibilities of even greater use that we are interested at the moment. Nearly every one has some treasured heirloom in his or her possession "which belonged to my great grandmother," or which she knows "is over a hundred years old." It may be a cup and saucer, a piece of lustre, a piece of lace, an old print, or an old Bible. What is its history? Is it of any value? Has the Museum anything like it? When the Museum has not, the books will often help to identify it, especially if the pewter, or silver, or china has a hall-mark. "I have a picture signed X. Can you tell me anything about him?" Usually we can, if it is a painter of any reputation. Designers of costume, wall paper and textiles make much use of the Museum collections and often come to the library to supplement them with books and plates. Suggestions for scenery and the costumes of more than one drama have been gleaned from the library's material.

The local camouflage men made much use of our resources as well as of the Museum collections during the war. A bird lover drops in to

identify some bird seen in Prospect Park. A man who is about to move to the country in search of health spends days here studying the Government publications on chicken farming or other outdoor means of livelihood. A scientist from a famous research institution comes regularly once a week to look up references on the salamander, and other cases innumerable might be mentioned.

"It is an easy place to work," say some of the research men. The books are right at hand and the user is given individual attention if he desires it. The women's clubs call upon us for material for papers to be read before the club and for suggestions for programs.

Teachers advise that they need certain material on a certain day to supplement their work, as illuminated manuscripts or other lettering. A temporary exhibit is made, the teacher comes with her class and gives her lesson. A class from a private school is about to present a memorial book-plate to the school. Can the members of the class see the collection of book-plates at the Museum? It can and does and the children, under the direction of their teacher, take notes. The Campfire Girls have searched long and diligently and successfully for an appropriate Indian name for their chapter.

One user of the library has a taste for old books and prints and is gradually accumulating a nice little collection of his own, but, before purchasing, often visits the library to look up the prices they have brought at auction. Newspapers not infrequently telephone for specialized information, and out of town requests for advice are often received.

The keynote to the work of the Museum Library is service to the community and its special desire is to bring into the closest possible relation the Museum visitor, the Museum exhibit and the books.

S. A. H.

## MUSEUM NOTES

A good example of the practical use to which a museum is put is found in the following incident related by the Museum's taxidermist, Mr. Robert H. Rockwell:

"A young experimenter in aeroplane construction visited the Museum early in January to consult certain books in the Library. The young man's name was Robert Mosser, of Brooklyn, N. Y. He had been employed at the Curtiss factory, in Long Island City, but was engaged at the time he visited here at the Morse Dry Dock Company where he found it more convenient to take a day or two off occasionally to study and construct his model aeroplane. It was during one of these days that he happened to call on me here at the Museum, having heard through the Library that I was interested in birds and would accommodate him in removing such birds from the flight case as he required to study in following his experiments. This I was, of course, glad to do. After finding out that he wanted to use a specimen that was mounted in a natural flying position, I suggested that he look over the collection with me and select what he required. Strangely enough he picked out the same type of bird which Professor Langley used in his original studies at the Smithsonian Institution, and, as it happened, was not aware of this until I called his attention to the fact. The bird was the common turkey buzzard, and as he required accurate measurements of the contour and outline of the outstretched wings it was necessary to build a light wooden framework around the specimen where it was poised in a flying attitude but rigid enough to take accurate measurements from. On this framework a series of threads were fastened, drawn tight, and crossing the space between the framework at intervals of about two inches. After this was done another set of threads were placed in the same manner, but running at right angles to the first set, thus marking off a series of perfect squares from which every measurement of the specimen could be recorded."

Under the auspices of the House Committee, of the Hamilton Club in Brooklyn, an exhibition of the pencil and charcoal sketches of Mr. Frank Mura, a member of the Museum staff, was held at the Hamilton Club, from December 24 to January 12. Previously the collection was exhibited in the galleries of the Art Alliance in Philadelphia together with a series of water-color paintings by Herbert B. Tschudy, another member of the Museum staff. Mr. Mura's sketches were made mainly in Essex and Sussex, England, and on Long Island, and Mr. Tschudy's paintings at the Grand Canyon of the Colorado.

A memorial exhibition of pastel paintings by the late Lilian Haines Crittenden was held in the Cosmopolitan Club, New York City, from March



7 to March 21, inclusive, one group being a loan from the permanent collection of the Brooklyn Museum.

In the soft light of the gallery the living out-of-door quality of the sixty odd canvases shone with vivid effect, and disclosed Mrs. Crittenden's intimate understanding and colorful rendering of nature's moods through a medium in which she had acquired great skill. Her work was inspired by the study of macaws, sea beach scenes, the Adirondacks, the Hudson River, her own garden in its various phases and the familiar neighborhood of her home at Cornwall, New York.

An exhaustive catalogue of the collection of textiles recently purchased by the Museum from Mr. Samuel B. Dean has been received by the Department of Textiles. A full description of each sample is given, the period to which it belongs assigned and an account is added of weave and method of obtaining the various color effects. This ought to be of considerable value to students and designers who, in increasing numbers, are asking for such data.

The Museum's expedition to the coastal waters of Peru terminated successfully on February 22, 1920, when Mr. Robert Cushman Murphy, Curator of the Department of Natural Science, returned to New York after an absence of six months. All of the objects of the trip, including the acquisition of hydrographic and zoological information and of data relating to fisheries, the collection of specimens for study and exhibition, and of motion pictures illustrating the remarkable wild animal life of the coast, met with a large measure of success, thanks chiefly to the helpful co-operation of the chief of the Peruvian government department which administers the Guano Islands. Transportation, assistance, the use of government launches, and, in three instances, of larger vessels, were accorded the Museum's representative, so that he had exceptional opportunities for conducting his investigations.

The collections comprise specimens of practically the entire terrestrial life of the Peruvian islands—plants, insects, reptiles, mammals, and birds, together with geological samples, and accessory material necessary for the preparation of exhibits. It includes also a series of marine fishes, with much data relating to their growth and distribution, and invertebrate material collected during tow-net hauls in the Humboldt Current. The photographs exceed six hundred in number.

During the coming summer the people of Sweden will have the opportunity of studying the progress made by their artist kinsmen in America. One hundred works by painters of Swedish birth or ancestry have been selected in Chicago and in New York by juries named by the Scandinavian Foundation, and will be taken abroad in May by the Swedish Choral Society of Chicago for exhibition in Stockholm and other Swedish cities. The entire collection will be shown in New York from the 16th to the 24th of May, in the galleries of the Fine Arts Building, 215 West 57th Street. The paintings chosen in the west have already been seen at the Svenska Klubbens, North La Salle Street, Chicago. Dr. Henry Goddard Leach, Secretary of the Scandinavian Foundation; Dr. Christian Brinton, Essayist and Critic; Jonas Lie, Painter; J. von Rehling Quistgaard, Painter and Director of the American Portrait Foundation and William H. Fox, Director of the Brooklyn Museum, compose the New York jury.

Mr. Robert Cushman Murphy, Curator of the Department of Natural Science, has been elected to the honorary position of Research Associate of the American Museum of Natural History. He has also been elected Secretary of the Section of Biology of the New York Academy of Sciences.

An interesting development has recently followed a conference called in January by the Board of Education of New York City to discuss the subject of closer co-operation between the Museums of the City and the Schools.

To this conference were invited the Director of the Brooklyn Museum, Mr. W. H. Fox, Mr. Kent, of the Metropolitan Museum of Art; Dr. James P. Haney, Director of Drawing in the High Schools, and Mr. Frank Collins, in charge of the Department of Drawing in the Public Schools of the City.

The plans presented by the school officials were thoroughly discussed and Mr. Fox, of the Brooklyn Museum, gave willing assent to certain of the schemes suggested.

One of the plans called for a series of talks on art topics to be given periodically at the Museum to the Art Teachers of the city in such form as to arouse the interest and attention of the pupils of the grades for whose benefit the talks were to be given later with the aid of stereopticon slides lent by the Museum.

The first of this series of talks was given Monday, March 15, to an appreciative audience of teachers and students all of whom seem interested in making the scheme a success. Ten sets of slides illustrating the drawings of the cave dwellers were placed in circulation through the courtesy and kindness of the Curator of the American Museum of Natural History, and the forty schools of Brooklyn which own lanterns each in turn received these slides and heard the lecture recently given in the auditorium of the Brooklyn Museum.

The Brooklyn Society of Etchers has presented to the Print Department an impression of Arthur W. Heintzelman's "Three Score and Ten," which print took the Helen Foster Barnet prize at the recent exhibition of that Society at this Museum.

An exhibition of "Recent Accessions to the Print Department" was installed in the print galleries early in January and continued until March 14th.

An exhibition of 17th and 18th century prints was shown in the print galleries for two weeks beginning March 21st. The prints numbered about sixty and were selected from the collection of the late Joseph Epes Brown, which was presented to the Museum in his memory by his widow a year or two since. The French school was represented by the largest number and included examples of Audran, Baudet, Edelinck, Poilly, Drevet and Masson. Examples of the Italian, Flemish, British and German schools were included in the exhibit. In addition a number of Boydell prints were shown from the same collection.

There is a growing interest on the part of the public in the Museum's collection of lace, and to supplement it the library has added recently a number of books on lace. Among them are Bayard's "L'Art de reconnaître

les Dentelles;" Carita's "Lacis: Practical Instructions in Filet Brode;" "Collection de Dentelles" of the Lyons Museum; "Dentelle De Bruxelles," 2 v.; Jackson's "History of Hand-made Lace;" Miss Whiting's "Lace Guide for Makers and Collectors."

Among other recent additions to the library are "Antique Jewelry and Trinkets," by Burgess; "Practical Book of Interior Decoration," by Eberlein and others; "Book of Hand-woven Coverlets," by Hall; "Combs of all Times from the Stone Age to the Present Day," by Winter; "Evolution of the Earth," by Barrell and others; "The Grizzly," by Mills; "Etchers and Etching," by Pennell; "Painter's Palette," by Ross; "Insect Artisans and their Work," by Step; and "Sportsman's Handbook," by Ward.

On February 10th Miss Hutchinson, the librarian, spoke on the Work of a Museum Library before the Pratt Institute School of Library Science.

A table display of book-plates was made in the library on January 5th for the benefit of the students of one of the private schools of the city who had a special reason for having access to such material.

On exhibition in the Department of Natural Science are twenty water color and colored crayon drawings by Herbert B. Tschudy, depicting hot water phenomena and other striking features of the Yellowstone National Park.

The sketches are intended to depict in color the geologic conditions prevailing in this region of dying volcanic action, and are to form a part of a series of studies which will eventually illustrate the range of natural forces which have contributed to the shaping of the present aspect of the earth's surface within the boundaries of the United States.

The Department of Fine Arts has received the following gifts during January, February and March, 1920: From Mr. Walter H. Crittenden, seven pastels by Lillian Haines Crittenden. From Mrs. Harry Payne Whitney, a water color by Gerald Thayer, entitled "The Rabbit." From Mr. Clifford L. Middleton, a landscape by Stanley Middleton. From Mr. A. A. Healy, a picture of "The Ducal Palace at Venice," by Claude Monet. From Mr. Charles D. Lay, a landscape by Allen Tucker, entitled "Albany Intervale." From Mrs. George D. Pratt, a Staffordshire plate. From the Estate of Sarah A. Perrott, a silver tankard and tray. From Mr. S. P. Avery, a 16th century embroidered linen bedspread, an Oriental rug, a sixteenth century Sicilian baptismal veil of lace and silk, and a piece of ancient embroidery.

The following purchases have been made: Two water colors by Boris Anisfeld, entitled, "Rebecca at the Well" and "Salome" (Museum Collection Fund, 1918). Two water colors by Frederic Crowninshield, entitled "Villa Gateway" and "Cathedral Door" (Loeser Art Fund). Three drawings by Mauve and one by Bosboom (Benson Fund). An oil painting by David Constant Adolphe Artz, entitled "Figures at Table" (Polhemus Fund). A collection of old velvets, brocades, taffetas, gold and silver lace and galloons, dating from the fifteenth to the end of the eighteenth centuries (Ella C. Woodward Fund.)

The following loans have been received: From Miss Jennie Brownscombe, a Flemish tapestry, 17th century (Rubens design), "The Marriage of Alexander and Roxana." From Mr. H. A. Hammond Smith, a portrait of Raphael Pumpelly, by Abbott H. Thayer. From Miss Lydia P. Babbott, an oil painting by Childe Hassam, entitled "Isle of Shoals." From Mrs. Charles D. Sayre, an oil painting entitled "The Cardinal Artist," by J. G. Vibert. From Mr. Walter H. Crittenden, two Italian primitive panel paintings, dating about 1475. From Mr. A. A. Healy, a landscape by Bouché. From Mr. William A. Putnam, a water color by Winslow Homer, entitled "Solitude." From Mr. Hamilton Easter Field two water colors by Winslow Homer, entitled "The Coming Storm" and "Turtle Pond."

The Department of Ethnology has received during January, February and March, by gift: From Mr. Alfred D. Israel, two specimens of Chinese embroidery; from The Misses Haxtun, five pictures, colored lithographs, scenes of the Perry Expedition to Japan.

Purchases have been made of a Korean woman's robe and a collection of Jain bronzes (3), pottery figures (1), stone carving (7) and Jain stone figure; and

Loans have been received as follows: From Mr. Frederick W. Simmon's, carved wooden chest from Damascus; from Mr. C. B. Morrison, a set of Chinese carved ivory chessmen and Indian ivory.

## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02 .....	\$ .10
Catalogue of Paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907] .....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912; paper	1.50
cloth	2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
paper .....	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917..	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917 .....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

## SCIENCE BULLETIN

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THE  
BROOKLYN MUSEUM QUARTERLY

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A. AUGUSTUS HEALY  
Charcoal Drawing by Frank Mura

## THE RETIREMENT OF MR. HEALY.

**M**R. A. AUGUSTUS HEALY, who has just retired from the presidency of the Brooklyn Institute of Arts and Sciences, was born in Brooklyn, June 26, 1850. His parents, Aaron and Elizabeth Weston Healy, were old residents of Brooklyn, and the home at 198 Columbia Heights was adorned by an art collection made by Mr. Healy, senior, which was one of the most important assembled in Brooklyn during the period immediately following the Civil War. The son naturally inherited his father's taste and was for years his fellow-student of art and constant companion at the various art exhibitions which were then to be seen in New York. In this atmosphere Mr. Healy grew up and his inclination for art was fostered later by repeated visits to Europe, and especially Italy, where for twenty successive years he spent a portion of each year. On entering the business world he became a member of his father's firm, A. Healy & Sons, Leather Merchants, was Vice-President of the Central Leather Company until February, 1910, and still continues as one of its directors. In answer to the varied calls of citizenship he has filled positions connected with public benevolence and has also taken an earnest interest in politics. But it has been to the cultural needs of the public that he has especially devoted himself. In 1895 he became the President of the Brooklyn Institute of Arts and Sciences, which, under his inspiring leadership has grown to be an educational institution of many and complex activities, with an enormous membership. He has given special attention to the development of the Department of Museums, which includes the Brooklyn Museum

and the Brooklyn Children's Museum, and its store of art treasures has received many additions donated from his private collection. Mr. Healy's standing in the world of art has been widely recognized. He was early made a member of the Municipal Art Commission of the City of New York, of which he is now one of the two oldest members in continued service. The degree of LL.D. was conferred upon him by Oberlin College, and he has been decorated by the Italian Government. At the last annual meeting of the Board of Trustees of the Brooklyn Institute of Arts and Sciences, held May 13, 1920, Mr. Healy declined a re-election and his decision was accepted with great reluctance. Many warm tributes of appreciation for his long and valued services as President, and of personal attachment to him as a friend, were offered by members of the Board, and he was elected the first Honorary President of the Institute. On May 19th a dinner was given in his honor, by the Trustees, at the Hamilton Club, Brooklyn, and a piece of fine old English Georgian plate was presented to him as a souvenir of the occasion and a testimonial of their regard.

W. H. F.

Here follows Mr. Healy's valedictory address at the meeting of the Board of Trustees on May 13th.

“Having held the office of president of the Board of Trustees of the Brooklyn Institute of Arts and Sciences for twenty-five successive years, through the favor and indulgence of the Board, I have asked you, through your Nominating Committee, to allow me now to retire and remain without office as a member of the Board. More than once in past years I have thought that the time for my retirement had come, but for one reason or another, urged by some of my associates with some degree of plausibility, I was persuaded each time to accept a re-election. At the present time there are no objections

that can plausibly be offered; the Institute is well organized and working harmoniously and effectively in all of its departments; there is no difficulty about finding a competent and acceptable candidate for the succession, so that it is clear to my mind, both on grounds personal to myself and for the welfare of the Institute, that the proper time for my retirement has come co-incident with the expiration of my twenty-five years of service in the office.

“Nevertheless, I cannot terminate my occupancy of an office of such importance and such honor, which I have held for so large a part of my life, without profound emotion. The Institute has been so interwoven with my habitual thought during all these years, that to sever the particular connection which has made it so, will, I know, take something out of my life of the greatest interest and value. A few days after my election to the office of president of the Institute in 1895, Gen. John B. Woodward, who had been my predecessor in office for seven years, speaking of the office and its importance, said to me: ‘You ought to make it the work of your life.’ The suggestion fell upon me like a shock, for I had no idea at the time of making any particular thing my life work and, as I said to him at the time, I did not expect to hold the position of president for more than a year, or for possibly another year with good behavior. But the years have rolled on with surprising rapidity and the suggestion which General Woodward made to me, and which I was at the time so reluctant to adopt, has in a large degree become a reality. Certain it is that a great part of my life, and perhaps the best part of it, has passed while I have been president of this institution. Thus, little by little, imperceptibly, the Institute has become a part of my life and I do not expect to live long enough, nor do I desire to live long enough, to dissolve the tie that binds us together.

“The first thought that occurs to me as I look back is one of wonder at the flight of the years. Is it possible that a quarter of a century has gone while I have been holding this office? And my second thought is, how is it that I came to remain in it so long? For without affectation I may say that although I have never heard from one of you the slightest intimation that a change in the office would be desirable, I have myself at times been troubled by the query which I have put to myself as to whether a change in the presidency would not bring to the Institute a larger growth and development, more endowment and greater usefulness. In short, I have fully realized my shortcomings, and therefore appreciate all the more the great kindness and consideration and the loyal support which I have always had from the Board of Trustees and the Governing Committee of the Institute. And, of course, the work of the Institute could not have been what it has been without the enthusiasm and efficiency and the splendid spirit shown by the Directors and Curators of the several departments.

“Reverting now to the year 1895 when I was elected to the presidency, it is reminiscent of a former generation to find among the other officers of the Board the venerable Rev. Richard S. Storrs, D.D., who having declined to be president, consented to remain its first vice-president and as such gave to me afterwards valuable advice and suggestion. The second vice-president was the still more venerable James S. T. Stranahan to whom we were largely indebted for having secured Prospect Park to the city. The third vice-president was Charles A. Schieren, then also Mayor of Brooklyn, and who remains fresh in our memory. The secretary was Dr. William H. Maxwell, distinguished as superintendent of the schools of Greater New York, who recently passed away. The treasurer was William B. Davenport, very efficient in that office, having then recently succeeded Eugene G.



Blackford, a man of strong character, who for many years remained one of the staunchest friends and best business advisers of the Institute.

“Of the board of fifty trustees of that time, besides myself, but seven remain. They are William J. Coombs, David A. Boody, Jacob G. Dettmer, Rt. Rev. Edward W. McCarty, Elijah H. Kennedy, Richard R. Bowker and E. LeGrand Beers, who had just been elected to succeed his respected father, Edwin Beers. It is to be hoped that these steadfast friends of the Institute will long remain with us.

“Standing out most conspicuously among the personnel of the Institute at that time was the rugged figure of Franklin W. Hooper, director, “whose dynamic energy seven years before had galvanized into life the old Brooklyn Institute after it had become moribund.” Too much cannot be said of the creative ability manifested by Prof. Hooper in reorganizing the Institute and in obtaining the necessary legislation and appropriations that made possible its museum and botanic garden. He expended his life with unremitting ardor in the service of the Institute as its director for twenty-five years. A memorial in sculpture should be erected to him in our museum.

“The Institute owed much during these earlier years to the inconspicuous but very important work of its Executive Committee, prominent in which, amongst others, were Robert B. Woodward, Carl H. De Silver and George C. Brackett, the secretary, who were constant in their attendance at meetings, and gave much time and careful attention to the management of the affairs of the Institute. This committee supplied the balancing and controlling force and the calm business judgment which were necessary in co-operation with our ambitious, resourceful and energetic director in order to safeguard the Institute and obtain the best results in its work. The time

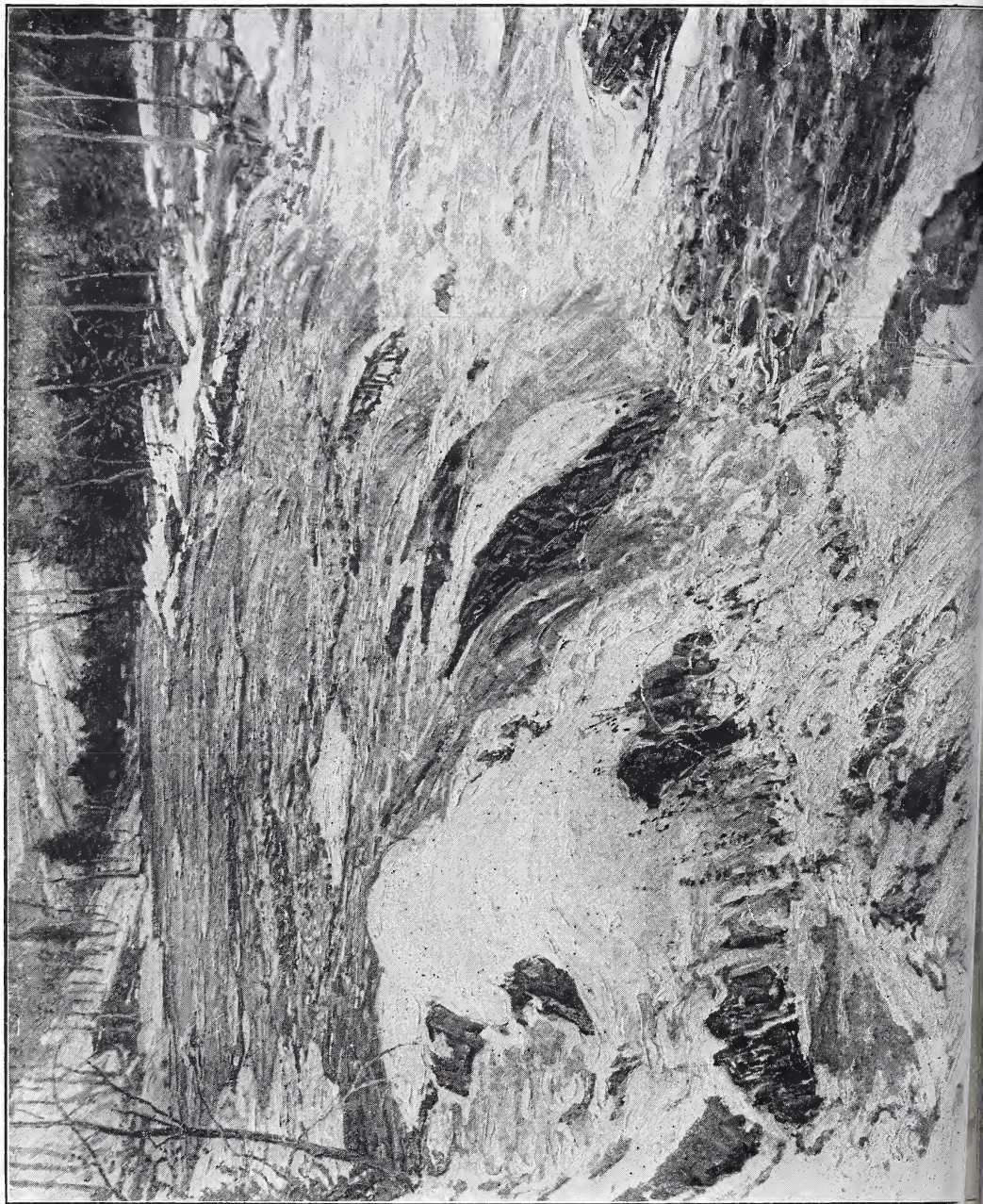
of which I am speaking was before the complete division of the Institute into its great departments, each having its own separate governing committee.

“With the growth and development of the Institute in its various departments in the more recent years you are entirely familiar. The collections of the Central Museum have steadily been enriched through gift and purchase and recently it has made itself useful in a new way to the city and the artists of the city by giving to the National Academy of Design a place for its annual exhibition after its own gallery had been destroyed by fire. The completion of the important new section of the museum building unfortunately has still been delayed, but I have within a week written an urgent letter to the Comptroller beseeching that the work may now go forward by the aid of the city. The Botanic Garden continues to give evidence of growth and prosperity. It is well deserving of support and liberal donations of money by all who are interested in nature and plant life. It promises to be as valuable to the mind in a scientific way as it is esthetically to the eye, as shown at the annual inspection of the present week. The monthly reports of Director Atkins have told you of the remarkable growth and success of the Department of Education, its membership having increased about 50 per cent within a very few years. This department is doing a really great work in the Borough of Brooklyn in furnishing entertainment and instruction of a very high order to so many thousands of its citizens. Its problem now is to find space and accommodation to provide for its recent growth.

“So, gentlemen, I leave the Institute in a prosperous condition after having been its president for twenty-five years. I am not the less glad of this prosperity because I feel that it is due more to the active work of others than to myself. My chief part has been in holding the elements

together in successful co-operation. And this I have been able to do largely because of the fine quality of the material of the Institute and the excellent disposition of the people with whom I have had to deal. This has made of the presidency a labor of love. I have enjoyed the work. It has been good for me to be here. I trust that I have grown somewhat as a man since I have held the position of president, and because of it. To observe the growth of the Institute and its beneficent work in the community and to have had the privilege of participating in the work has been a real pleasure and a deep satisfaction. The work which I have done for the Institute, above all other work, I have enjoyed the most. The money which I have given to the Institute is the best spending which I have made. Without any sentimentality, the joy of giving and of seeing good things grow as a result of it, is great.

“Now, gentlemen, without further delay I take my leave of you as your president. I thank you for the honor you have conferred upon me—many times conferred upon me—and I thank you for not having spoken of my shortcomings. To the members of the board, to this chair and to the office of president I bid an affectionate farewell.”



## SPRING EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

“GEOGRAPHY,” said one of the New York dailies, rather ironically perhaps, in noting the decision of the Council of the National Academy of Design to hold its regular Spring Exhibition at the Brooklyn Museum, “will now become a popular study with certain art lovers who reside on Manhattan Island!” If a better knowledge of this section of the great Metropolis of the western hemisphere proves a by-product of the disastrous fire which destroyed in part the Fine Arts Building on West 57th Street, New York, the usual home of the spring Academy Exhibition, once more the old adage concerning the ill wind and the resulting good is proven true. Several arguments influenced the Academy Council in accepting the offer of the Brooklyn Museum to house its spring exhibit: First, it might be wise to offer this display, once at least, to a new art public. Again, after all, Brooklyn forms part of Greater New York, so the venerable Academy really would not be leaving home at all in crossing the bridges. Then, too, the galleries of the Brooklyn Museum have nearly three times the exhibition space formerly available, so exhibits may be shown to far better advantage and artists are not limited to two works only as heretofore.

How judicious was the decision of the Council was proved by the phenomenal sale of catalogues and the record of attendance. Over 73,000 visitors saw the pictures in the four weeks the exhibition remained open.

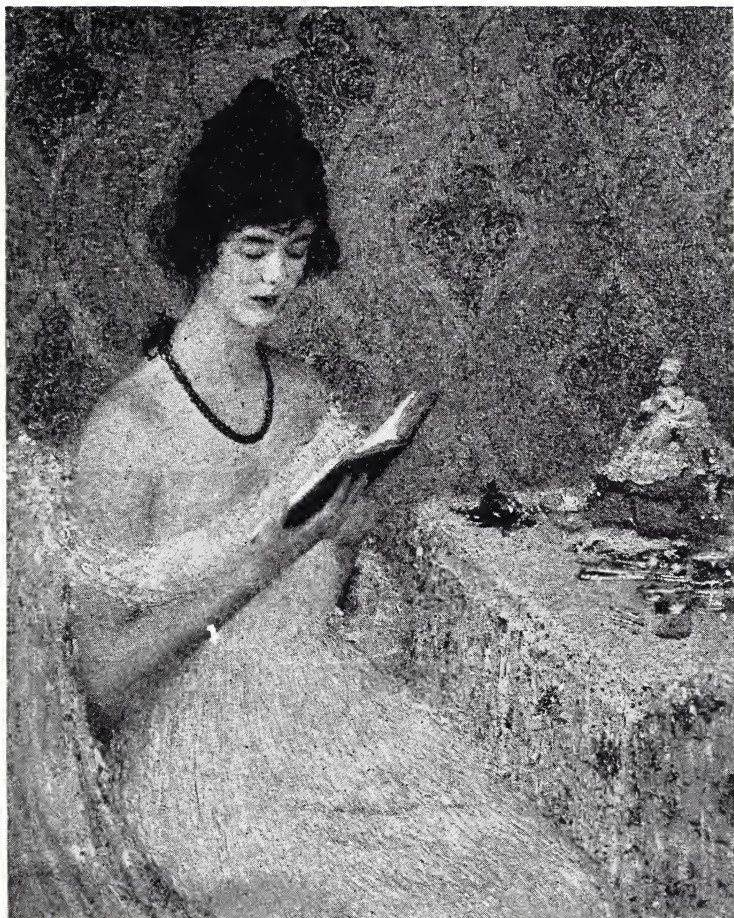
“The contrast between this Spring Academy and its predecessor last spring with many of the strongest artists

unrepresented," said James B. Townsend in the *American Art News*, "was very marked. Notable also was the proportion of representation, for with adequate space at the Academy's disposal there were this year no less than six hundred and eighty-one exhibits by artists not members of the Academy and only one hundred and forty-five exhibits by Academicians and one hundred and five by Associates exclusive of the work in black and white. Thus, through adequate space, has been at last removed the curse of too much of the Academician and Associate and too little of the outside element, and the Academy has been given the opportunity of justifying its title of National:

"It was therefore," continued Mr. Townsend, "a merry company of Academy Members, outside artists and press representatives which assembled on press and private view day to welcome the new departure and to enjoy the occasion. With brilliant sunshine flooding the beautiful and lofty galleries and heightening the often brilliant color of many canvases, the scene was unusual and effective and one could have fancied oneself for a time in the Grand Palais of Paris at the Salon Vernissage."

The commanding novelty this year was the admission of black and white work to an Academy function. Joseph Pennell is said to have been the prime mover in this direction by insisting that such work could not be fairly kept out of a representative exhibition of American art. Perhaps the so-called secession movement of the winter, in which black and white had conspicuous part, and also the public favor shown to the New Society of Painters and Gravers may have had some influence in this loosening of Academic tradition.

To begin therefore with these works in black and white: there was first a delightful group by Ernest D.



CORAL

By Helen M. Turner

Roth including "Chartres," "a lovely delicate thing," says Augusta Owen Patterson, "of cathedral towers and trees as slim and dainty as young dancing maidens."

"Another ingratiating group," said Miss Carey in the *New York Times*, "was a small collection of etchings by the late J. Alden Weir. These etchings show almost more clearly than his paintings the variety and purity of Mr. Weir's gift. From the commonplace he produced poetry of distinction. The collection lent by Mrs. Weir include

rare proofs, among them the wonderful little 'Christmas Tide' with its bold spotting of black and its sympathetic interpretation of a childish type."

"Walter Little had a posterlike conception of Charles Dana Gibson looking more like a signer of the Declaration of Independence than ever and a rather more personal portrait study of Caro-Delvaile, the French painter. In the small room of drawings and prints in color were clever drawings by Mr. and Mrs. Jerome Meyers, Reynolds Beal, Gifford Beal, Edwin Blashfield, Kenyon Cox, Childe Hassam, Haley Lever, Violet Oakley, Joseph Pennell, Mahonri Young and a score of others too numerous to mention, and a particularly bright wall with color etchings by H. Devitt Welsh and Arthur Wesley Dow."

The display of sculpture was not large in proportion to the generous contribution of paintings. The piece of probably the most importance was the small bronze, winner of the Saltus medal, of Anna V. Hyatt's Riverside Drive "Joan of Arc," a spirited work and ideal for a public monument. "Achievement," T. P. Williams' Memorial, by Daniel Chester French, standing in the full light of the rotunda, showed a characteristic work of this sculptor, elevated in sentiment and classically pure and simple in handling, while the polychrome bust of Herbert Adams, the retiring president of the Academy, attracted much attention by its freshness and originality.

"Then in passing into the main galleries of the exhibition there was enough variety of subject," said James B. Townsend, "to hold the visitor's attention and to lead him on from gallery to gallery, with the feeling that in any one he might find something really worth while—and he was not disappointed. True, too many of the stronger men, Bellows, Glackens, Luks, Henri, Bogert and others were not represented; and too many, even of the better painters and sculptors, repeated their accus-

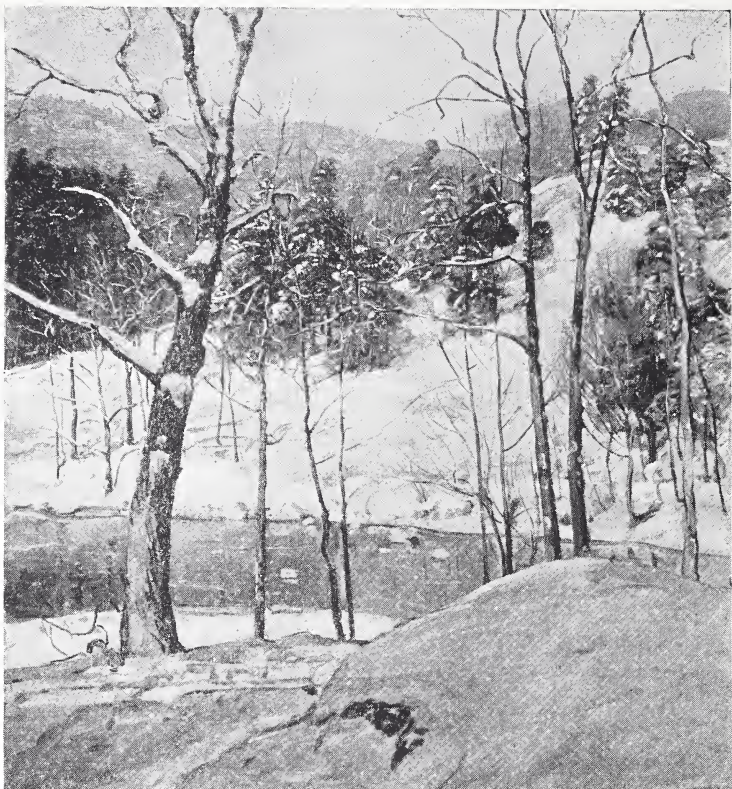


tomed themes again once too often, but there were several newcomers with abundant promise and the general effect was a pleasant and satisfying one."

Among the prize-winning works the first Altman prize of \$1,000 was captured by Captain Elmer Schofield, lately returned from war service with the British army, for his large and striking portrayal of a wide rushing river tumbling in foaming rapids over brown rocks,—a winter scene of superior force and feeling, whose power was enhanced by wooded banks in the distance and a lovely pattern of snow in the foreground. "That it is possible to combine forceful action with a real sense of repose," said Ben Foster, "this canvas amply demonstrates," and the Brooklyn Museum is to be congratulated on coming into possession of this spirited work through the courtesy of the Council of the National Academy which, acquiring the painting from its author by purchase, has presented it to the Museum as a token of thanks for its generous housing of the exhibition.

James Roy Hopkins received for his truly charming, rustic idyl the Thomas B. Clarke prize "for the best American figure composition painted in the United States by an American citizen." "His 'Mountain Courtship,' " said one critic, "was like a page of Charles Egbert Craddock with an interest by no means entirely literary, however, for there is good movement and delightful, cool color in this unusual canvas."

One result of the absence of so many of the stronger men in the art world of to-day from the spring exhibition was perceived mainly in the group of figure paintings. "Almost the sole testimony to academic experience and fidelity to exhibition duty in this connection," said Royal Cortissoz, "was Mr. Blashfield's 'Angel with the Flaming Sword.' This handsome interpretation of a monumental figure, significant in its symbolism of the high emotion which has prevailed in the last few years



THE SILENT RIVER  
By Gardner Symons



MID-WINTER  
By Jonas Lie

is expressed through a large handling of form and a notably rich investiture of color. There was echoed in it the feeling which Mr. Blashfield has shown in mural decoration. It suggests also an imposing effect in stained glass. We can imagine how some of our modernistic young lions would rail at it. But how much better off they would be with some of the knowledge and imagination it disclosed! They as a rule oscillate between a matter-of-fact conception of things seen and a light, decorative ideal." To the latter class belongs Miss Helen Turner's "Coral," particularly beguiling in its deft workmanship combined with a sympathetic, personal quality of achievement, while in the former class may be enumerated Mr. John E. Costigan's "Gossip," which won the third Hallgarten prize. The thick impasto of this painting is handled with a brisk touch, lending to the picture a light which is more than welcome. Taken as a whole, however, there was in this exhibition too little figure-painting that pointed to any grasp upon construction. Current technique is aboundingly clever, but like so many clever things it touches pleasantly upon the surface only.

"Among the portraits we were seldom arrested by painting with a genuine stimulus in it," continued Mr. Cortissoz in his able *Tribune* critique. "A parlous quantity was thoroughly respectable—and uninteresting. All seemed subdued to the lifeless air of the studio. For a fresher, more enkindling atmosphere, by which we mean not alone the atmosphere of nature, but the atmosphere of purely artistic well-being, we had to go, as year after year we have had to go out of doors with the landscape painters."

"To the general public landscape is landscape," to again quote Miss Carey's critique. "It would never occur to the casual gallery visitor to think of it in any other way. But to the painter landscape may be a decora-



THROWING A STEER  
By Carl Rungius

tion with the lines of hill and hollow, the purple and green and blue water, grass and sky, made into something as unrecognizable as an Eastern rug pattern, and yet as dependent upon the true seeing of nature. Or it may be a mood, in which case the painter either paints himself pure and simple, using the scene before him only as a poet may use a dictionary or the saurus, or he aims a little higher and tries to epitomize in his picture the emotions given by the scenes before him and centuries of similar scenes to minds variously attuned to natural phenomena. Or it may be the kind of portrait he calls truthful in which he may emphasize the broad structural features of the magnificently constructed old earth and the anatomy of the sky that hangs over it; or else the ambient air and infinitely changing light that play upon

their ancient and determined features. Or it may be the kind of portrait the average visitor calls truthful, in which we are sure of finding the grass green and the sky blue and the right kind of trees growing in the right kind of places and everything behaving properly and showing you nothing of the temper and character behind the pretty conventional behavior.

“‘The Silent River,’ by Gardner Symons is an example of interesting fusion of several tendencies. The sense of pattern is strong with the artist and the fine perpendiculars, diagonals and curved lines dividing the space into agreeable and diversified shapes are admirably planned. Thought also has been taken, to more than the usual degree, for the receding planes from foreground to background, and the observer is made to feel the noble and measured march of nature in obedience to rhythms deeply interrogated, not manufactured. It is a beautiful picture and one that declines to yield its full quality upon a hasty survey.”

“Looking for any new spirit that might be working among these landscape painters,” to again quote Mr. Cortissoz, “we have identified it as a deepening of the tendency to take a larger, robusiter view of themes in the open air. The tonalists are not as pervasive as they once were. Some of them to be sure, like Bruce Crane, are happily as active as ever and as happy in their results. But the dominant note, a mode which we do not recall ever seeing so widespread in the Academy before, is a mode which counts for nothing if not for solidity, weight and almost raw force. Nuance goes by the board and with it a lot of the sensitiveness to atmospheric beauty which we are sorry to miss. The fierce white light of winter is given its full value or is even overplayed. Tree and ground forms are stated in terrific fulness. It is transiently oppressive and, in the long run just the same, not unwelcome. We note, for instance, the big landscape

by Miss Sophie Baarman, the sea pictures by Mr. George P. Ennis and Mr. Eric Hudson and the stately 'Winter's Night,' a forest subject, by Mr. R. S. Woodward.

"These were all distinctly meritorious paintings and they showed, as the works of Jonas Lie, Walter Griffin, Harry Waltman and Gardner Symons also showed, how American landscape is profiting by infusions of fresh feeling, of an emotion peculiarly masculine.

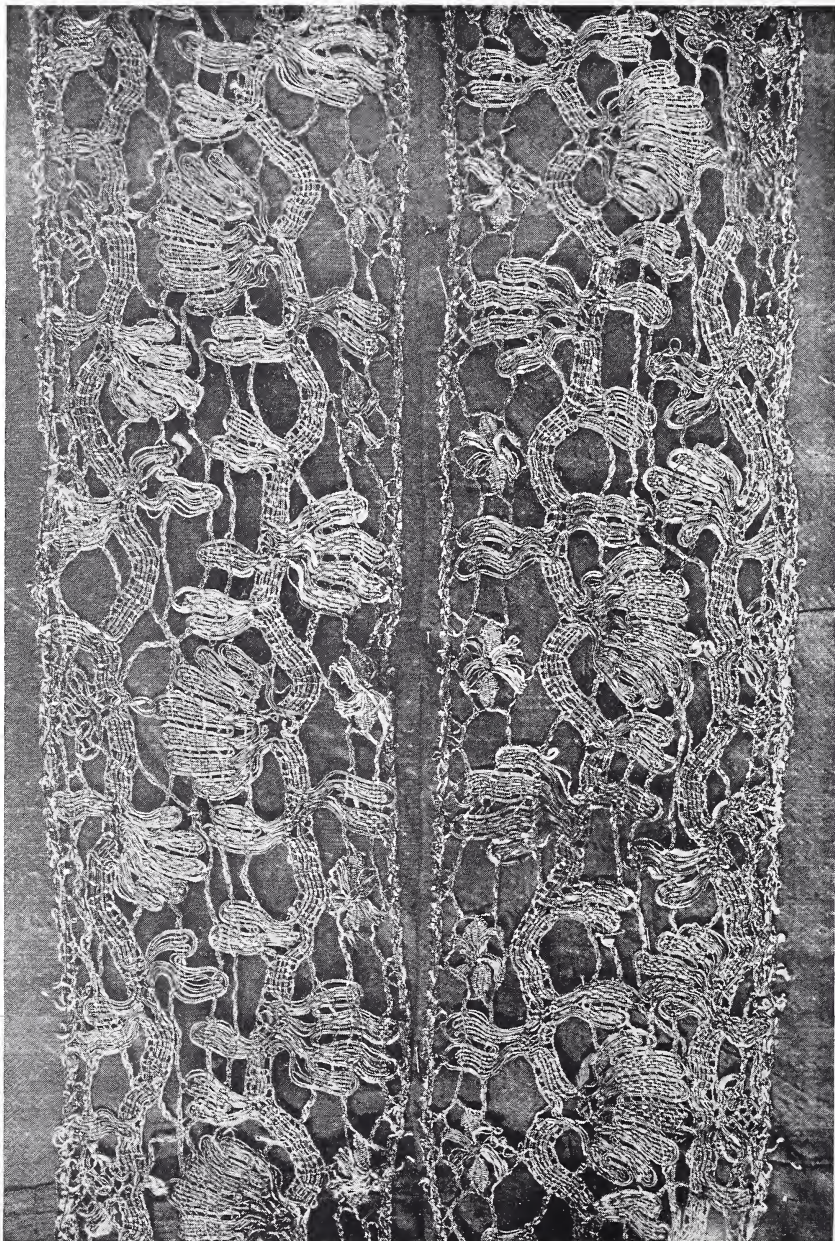
"The accent is frequently too harsh. These artists are so keen upon truth that they forget suavity and paint with their whole might. But it is a wholesome redundancy. It implies, at all events, that landscape art is, with us, intensely alive, and it is in this healthy spirit of the exhibition as a whole that we feel that the Academy has most justified the generous action of the Brooklyn Museum."

G. M. Y.

## THE DEAN COLLECTION OF TEXTILES.

THE world war has taught us as a nation many lessons, not the least of which is the fact that we may become comparatively self-dependent in regard to many kinds of industries for the products of which we heretofore have relied on European countries. Our textile industry, especially the manufacture of silk and velvet, has experienced in consequence so considerable an impetus that our production serves not only to supply the greater part of our own needs but is attracting buyers from European countries as well. We are thus brought to appreciate more and more the economic value of our art museums, for the manufacturer with vision naturally takes advantage of the collections that the museums afford for the purpose of studying the principles which give to the older fabrics their distinctive character.

The question is often asked why an old fabric has a certain interest that is not found in one of modern manufacture. The beauty of the art of olden times lay in the fact that the worker only cared to express the real meaning of art and was influenced by no thought of commercialism. An object made by hand has unmistakable hall-marks which distinguish it from the machine-made article. For instance, one sees in a piece of old hand-woven brocade a slight irregularity in the placing of some of the details of ornament. This is caused by the ever-varying movement of the hand while operating the shuttles and gives an added charm to the textile. To the several artisans who were responsible for the materials and processes which entered into the manufacture of an



GOLD LACE, GENOESE, EARLY SEVENTEENTH CENTURY  
Design of foliated devices in gold and silver thread arranged in the flowing  
style of the Renaissance.



old fabric time was a matter of no moment. The aim was to put their best effort into the work. In the early days, weaving was done mostly in the home, and the weaver often spun and dyed his own materials.

The collection of old textiles lately acquired by the Brooklyn Museum consists of four parts, each of interest in itself yet bearing so close a relationship to the others that the collection, taken as a unit, constitutes a group of fabrics of decided potential value for museum purposes. The group comprises examples of brocades, cloths of gold and silver, velvets, a collection of galloons,



ITALIAN DAMASK, EARLY SEVENTEENTH CENTURY

Blue ground and white design. Large flowering pattern with foliated details showing strong Oriental feeling.

also one of gold and silver laces and a few important examples of paillette embroideries. These are the products of the looms of Europe and the Near East as well as the work of European lace-makers and embroiderers. All these fabrics date from the fifteenth to the end of the eighteenth centuries.

A fine old example of brocade or velvet furnishes three fundamental principles for study—weaving, pattern, and color. In a single example are likely to occur several varieties of weaving, and in the pattern there may occur one of two types of ornament; either a grouping of detail which presents a design of a distinctly decorative nature, or simply a successful arrangement of devices which bear no special relation to each other and which show no determinate pattern. In the coloring of some specimens one cannot sufficiently admire the skill with which opposing colors are harmoniously combined.

The three principal generic classes of silken textiles are taffeta, satin, and velvet. An eminent French authority has said that it would be as difficult to create a new silken stuff as it would be to originate a new order of architecture. The numerous other kinds of silken fabrics are simply modifications of these three classes further varied by the introduction of ornament, the multiplicity of effects being produced by more or less elaboration of weaving.

In studying the history of silks one gathers much knowledge concerning the evolution of ornament. Silken fabrics may be called the aristocrats of the family of woven materials, and the highest forms of contemporary design have been lavished upon them from the time of their introduction.

Gold lace in the broad sense of the term is used to designate any woven gimp, galloon, braid, or passementerie made either of gold or silver combined with silk, wool, or cotton thread. True gold or silver lace, however,



ITALIAN BROCADE

Ground of cream-colored twilled satin brocaded with alternating sprays of floral design in colored silks and silver thread, the treatment showing strong Persian influence.



VELOURS DE GÈNE, ITALIAN, LATE SIXTEENTH CENTURY

Ground of ivory satin brocaded with ruby-colored uncut velvet. This surface is interrupted by medallions in the silk ground which are bordered by flowerets of cut velvet. The centre of each medallion is enriched by a floral spray.

is a guipure of the bobbin class, its principles of construction being similar to those governing the making of bobbin lace. From remote antiquity the people of Asiatic countries, Egypt and Greece have cut sheets of beaten gold into very narrow strips for the purpose of darning and weaving them into textiles, such strips being called



FRENCH BROCADE, EARLY EIGHTEENTH CENTURY

Ground of heavily-twilled green taffeta brocaded with foliated design enclosing architectural and nautical details.

both wire and thread, but actual wire and thread were not made until the Middle Ages. The Greeks cut disks from beaten gold and applied them to textiles much in the same way as spangles are used to-day, while under the Venetian republic the Cypriotes learned the art of

drawing gold and silver wire which they wound around strands of silk and linen; from these materials were made lace and passementeries.

The small but rare collection of gold and silver lace in the Museum purchase includes examples both of the



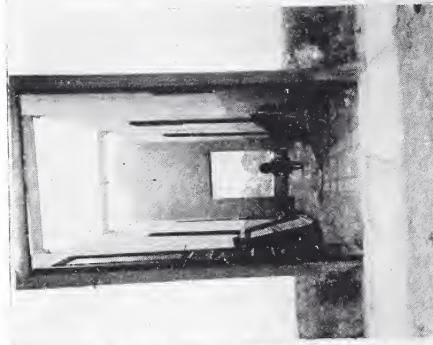
GOLD AND SILVER BROCADE, ITALIAN, LATE 17TH OR EARLY 18TH CENTURY  
Ground of cream-colored taffeta brocaded with sprays of acanthus in gold and silver,  
and foliated sprays in color.

guipure and braid classes. In Europe during the late seventeenth and the eighteenth centuries much gold and silver lace was thrown into the melting pot for the purpose of replenishing the state treasury, and large quantities were also destroyed by unwinding the metal thread from

its foundation thread of silk or linen; this latter process was known as "parsilage" and became a fashionable pastime among ladies of rank. The thread thus obtained was afterwards utilized in embroidery or was woven into brocade. Owing to such ruthless destruction fine examples of gold and silver lace are extremely rare.

The word galloon, anglicized from the French galon, may refer to any band, gimp, braid or passementerie which is made of gold, silver, silk or linen thread. The band is of ancient origin. It was the principal adornment of the garments and hangings of the ancients, being used as a border on which the design was either woven or embroidered. Gold was largely used in these processes. The band was the forbear of the galloon, and the Assyrians and Babylonians as early as the ninth century B.C. added fringe below the band. The Cypriotes in the fifteenth century A.D. were among the first to make gold and silver galloons and passementeries and the industry quickly spread throughout Europe. These people also made imitations of the genuine article from baser metal; such imitations are to-day known as clinquante and faux galon. Paillette embroidery is of early origin, and the specimens in this collection include French work covering the period of the seventeenth and eighteenth centuries.

S. B. D.





## THE SEACOAST AND ISLANDS OF PERU. II.

### THE CAPITAL AND ITS ENVIRONS

LIMA, in September, 1919, was undergoing a period of political and social unrest. During the night of the tenth, while we were still on shipboard in the bay of Callao, obscure rumors reached us of contemporary plots, of treason, imprisonments and exile, of assaults upon newspaper editors and the sacking of private homes as manifestations of popular enmity. After I had established lodgings in the Paseo Colón, I learned that a number of eminent Peruvian gentlemen to whom I bore letters of introduction had hastily left the country, whether by compulsion or in anticipation of it. Don Augusto B. Leguía, president-elect of the Republic and apparent choice of a great majority of the people, especially of the tradesmen, the students, the army, and the Indian citizens, had recently taken over the power by a *coup d'état*, and alleged conspiracies against the new régime had caused popular feeling to run high. Enthusiastic demonstrations before the Palace were common occurrences, and crowds which gathered for such a purpose were not always content to disperse without emphasizing their loyalty and admiration by attacking the property of persons or organizations presumed to be inimical to the provisional head of the government. On the night before I landed, the office of *La Prensa*, in the principal business street of the city, was set on fire, and one of the first things that impressed me in Lima was the sight of small bands of Indian cavalymen clattering through the thoroughfares to maintain order.

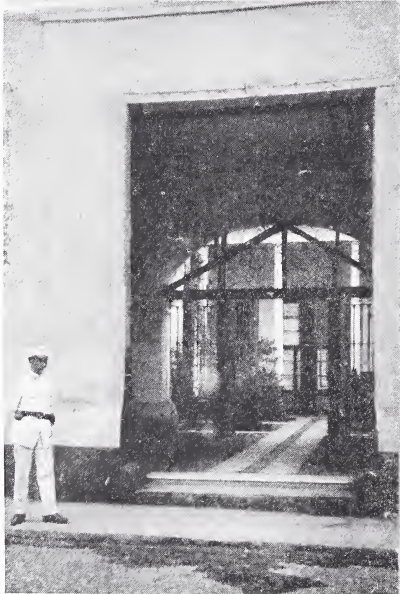
More disconcerting than political disturbances, however, were the industrial strikes which for nearly a month made it impossible for me to transport equipment, or even to have access to a wareroom lent to the Museum through the generosity of the American firm, W. R. Grace and Company. The strikes began among the harbor and waterfront workers of Callao, most of whom maintained that they had had no increase of wages since before the World War, and spread until practically all commerce stopped. From day to day new proclamations were plastered on the multitudinous adobe walls of Callao, until printed exhortations to support the strike of the employees completely obscured the "*Viva Leguía!*" which had been the slogan of posters everywhere visible during preceding weeks. The strikes culminated on October 4, with the suspension of electrical power in Lima, and the consequent stopping of car-lines, the illuminating current, and electric water-pumps. But, after two lightless nights, some of the demands of the strikers were conceded; matters took a turn for the better, and most classes of workmen returned to their tasks just as the printers inaugurated an independent strike that for some time prevented the publication of newspapers.

During this entire troubled period of September and early October, the streets of Callao were filled with groups of men ready to overturn carts and smash moving merchandise; the custom house practically ceased to do business; steamers from the north carried their Peruvian cargo southward to Mollendo or Valparaiso, with the hope of unloading on the return voyage; lighters, filled to the gunwales, lay at anchor deserted; shops were closed and bolted, or, if occupied by a lone proprietor, he was at least too intimidated to make sales. I found it impossible, for instance, to persuade the manager of a Callao nautical shop to sell me a certain chart before the termination of the strike, even though he was quite

willing to have me use it upon his premises. Throughout most of the time of disorganization, drivers of public motor vehicles alone seemed to be privileged and quite unaffected; but when the Lima street cars stopped, these fellows, usually refreshingly moderate in their charges, seized the opportunity to profiteer merrily until the restoration of normal traffic.

While all of the circumstances noted combined to delay the beginning of marine investigations, they at any rate afforded me an opportunity to become acquainted with Lima and its environment of mountain, seacoast, and fertile alluvial fan, and to meet many *Limeños*, including government officials and foreign residents as well as private citizens, whose cordial assistance went far to assure the success of my subsequent field work.

To enter into a description of the ancient capital of Spanish power in America would be trite, besides which, I must confess, I gathered little knowledge of the famed attractions of the city. In general, I found the plazas, historic structures, and business streets less alluring than the poorer quarter along the upstream banks of the Rimac, where there are narrow, winding, high-walled alleys, paved with the tiniest of round cobbles and lined with picturesque gateways and carved balconies, and where new and unexpected sensations of sight, sound, and smell greet one at every turn. To meander through such byways; to stumble upon queer little churches with tall crosses in their courtyards; to rub shoulders with peddlers who sell muscovy ducks from their backs, dangle carefully arranged baskets of strawberries from long bamboos, or balance huge wooden trays of *pastelitos* upon their heads; to breathe the scent of fostered roses and lilies in the patios of the humblest homes; to hear the rushing water of the Rimac behind tinted mud walls; and to catch a glimpse, through the open corridor of some well-peopled dwelling, of the bold cone of Cerro



DOORWAYS AND PATIOS OF LIMA

San Cristobal—all this seemed far less commonplace than to be tracing the historic footsteps of Pizarro, which lead, after all, only to his big-boned skeleton in a glass repository under the cathedral.

The part of Lima more closely in touch with the modern world is, however, not lacking in the spirit and color to be expected of a venerable Latin-American city. Even strikes could not prevent the universal celebration of the Feast of Our Lady of Mercy, patron of the army of Peru, which took place on September twenty-fourth. At dawn of this day I was aroused by the wildest and most stirring trumpet flares that I had ever heard, and, hurrying to my balcony, I saw eight mounted buglers riding up the Paseo Colón. The air and pavements were wet with the peculiar *garúa*, or whirling mist of Lima, but the buglers sat straight upon their glistening horses, and their martial serenade defied the weather. The course of the day brought into strong contrast the social and spiritual pomp and the meteorological cheerlessness of Lima. All day long the miserable *garúa* fell from dark skies, or, rather, filled the air, for the visible spray of vapor appeared to be rising as well as coming from above. Streets, walls, and clothing were soon soaked. I saw only one umbrella, doubtless in the hands of a foreigner, for it could have afforded little protection against the searching mist. I could not help feeling that the weather accorded with the mood of the mourning president, whose wife had died in London but two days before, rather than with that of the multitudes of celebrants in Calle Union and the Plaza de Armas.

The police of Lima, modest and inconspicuous little chaps, who had previously drawn my attention chiefly because of the bird-like whistles with which they sing "All's well" from block to block at every hour of day and night, had added white pompons, gloves, and gaiters to their uniforms in honor of the feast. The army came



PERUVIAN MOUNTAIN BATTERIES  
IN THE PASEO COLON

forth in dress garb. From morning till dark troops of all branches of the service paraded, or stood along the borders of the thoroughfares hour after hour in the steady drizzle. Neither the Indian troopers nor the mounted white officers showed by any sign that they were conscious of the drenching water-dust. Their arms and accoutrements all looked fit and bright. The infantry had bayonets fixed. At intervals, the machine-gun battalions had spread their outfits as if for action in the streets, and

the lower part of Calle Union bristled with mountain batteries which had been unloaded from muleback and assembled.

A more uniform body of men than the native Indians who make up the rank and file of the Peruvian army would be hard to imagine. They are all short-necked and stocky, with large calves that fairly bulge out through the folds of their puttees, and of an average height of about five feet six inches. After watching them on parade, and during guard duty at the Palace and elsewhere, I must say that their seriousness and invariable dignity make an excellent impression. It is recorded, moreover, that Indians of this type gave the best of service to Peru and Bolivia during the unsuccessful defense against Chile.

In the afternoon, while the dismal garua still swirled, I stood opposite the Church of Our Lady of Mercy when the image of the army's patron was carried back from

the street to the altar. The church was aflame with tapers, and packed with people. On either side of the entrance were piles of beggars, some of them with half clad children, squatting and sprawling upon the cold, wet stone. The streets were so jammed that the military escort of the image of the Virgin could hardly force a passage. The image, on a white throne, decorated with vases of artificial flowers, was borne upon the shoulders of cassocked boys. The figure was garbed in white silk, covered with gold stars, and a heavy crown surmounted the doll-like head, from which a wealth of rather incongruous blond curls hung down below the waist. A smell of incense spread through the heavy air. Men bared their heads. Whatever inherent solemnity the scene might have lacked, from an alien point of view, was imparted by the absolute gravity and reverence of the onlookers.

To see Lima as a comprehensive whole, it is necessary to climb one of the mountainous spurs which push toward the fringes of the city. My first excursion led me to the isolated ridge of San Bartolomeo, which stands at the southeast corner, in the middle of the entrance to the Rimac valley. Early one Sunday morning I walked inland along willow-lined Avenida Grau, the shadiest of Lima streets, half filled on this occasion with the wooden stalls of Sunday marketers who were selling every conceivable product. Here was a table piled high with whole



A CANAL FROM THE RIMAC  
IN LIMA

carcasses of hogs; there one over which the sign "*carbon*" announced the sale of small sacks of coal at prices which made even those of New York seem moderate. Salt, sugar, dried and fresh vegetables, cooked food, salads gay with coral-like peppers, live chickens and turkeys, saddles and other leather articles, clothing, and lottery tickets were all displayed under the willows, and groups of Peruvians were bargaining everywhere. Some of the vegetables, especially cabbages, cauliflowers, and potatoes,



THE SUNDAY MORNING MARKET IN AVENIDA GRAU

were so large and fine that in the United States I had seen their like only in the colored lithographs of seedsmen's catalogues. Running in and out amongst the stalls and the legs of pedestrians were the innumerable and nondescript dogs of Lima, curs of all colors and structures, straight-haired, woolly, or hairless, from the size of a guinea pig to that of a great Dane, blending in their make-up the blood of aboriginal Inca breeds with the blood of Spanish sheep-dogs and mastiffs, and now all



miserable, filth-eating, good-for-nothing mongrels who quarrel with the buzzards for their sustenance.

Owing to the maze of high mud walls and the dirty blind alleys beyond the end of Avenida Grau, I had difficulty in finding a way to the base of the hill, but the subsequent climb of eight or nine hundred feet well repaid all efforts. Lima lay before me, like a map, on an extensive coastal terrace which sloped gently toward the sea, and which merged on the inland sides with five valleys separated by ridges such as the one upon which I was standing. Across the river on my right was the mount of San Cristobal, with a wireless station on its summit, and more lofty mountains of the Amancaes as a background. Straight ahead lay the main part of the city, with its many church spires, and, beyond, the distant masts and cross-trees in the harbor of Callao, and the bold crest of San Lorenzo Island. Southward down the coast was the headland known as the Morro Solar, high and clear-cut like San Lorenzo. All the rest was flat, cultivated plain—hundreds of fields marked off by adobe walls, and green with new vegetation, or brown with the last season's cotton plants, or bare soil newly plowed and furrowed for the irrigation water. In some of the green, walled pastures were herds of sleek cattle. Less fortunate cows and steers were foraging on the steep, nearly barren slopes of the mountain below me. Here and there, on dusty land in the outskirts of Lima, bands of boys were kicking footballs about, showing how the sport of the 'Ingles' had taken hold of the youth of Peru. Beyond all, in the west, was the sea, livened by spots of sunlight, although the sky over all the land was gray. South of San Lorenzo I could see a white thread of breakers on a reef offshore.

The fog-line for some period of each twenty-four hours was clearly indicated on all of the mountain ridges inland from my hill, for this undulating boundary

marked the division between the faint new green hue of the thin vegetation above and the parched reddish or sandy tone of the crumbling rock below. Even where I stood there was a profusion of small trailing flowers, which yellow bees were visiting, and a good growth of fuzzy gray lichens on the rocks. Small, quick-moving butterflies were also about. Black vultures were flying along the hillside, and, being as yet so unsophisticated as to give a thought to human bones in Peru, I wondered whether these *gallinazos* had eaten the flesh of a man whose pelvis projected from the sandy soil at my feet. Two sparrow hawks dived past me on their way towards the fields from which a loud chorus of bird songs was rising into the still air. On my way down I encountered many of the talented songsters at close range, and I remember particularly a wren that caroled explosively while it hopped in and out through the ribs of a dead horse.

A bird's-eye view of Lima, no less satisfactory than that which I have attempted to describe, may also be enjoyed from the top of San Cristobal, whence one can look down directly upon the diffuse streamlets of the Rimac, and into that focus of Hispanic enthusiasm, the bull-ring. But more entrancing than any other is the panorama spread before the traveler who climbs the Morro Solar, where the Pacific seems to break upon the very flanks of the Andes, and where the people of modern Peru have co-operated with nature to make the compact, granite promontory, the 'Herradura' strand, the cliff walk, the sheltered, sparkling bay, and the clean, white town of Chorillos as charming as a bit of the Riviera.

From any point near the edge of its plateau-like top, the Morro Solar offers an outlook which is genuinely magnificent. Under the northern steep is a broad beach of fine sand at which, during summer afternoons, picnickers and bathers arrive by every car that winds down



REMAINS OF THE STATUE OF DON MANUEL CANDAMO,  
WHOSE STONE FIGURE WAS DYNAMITED FROM  
ITS CHAIR BY HIS POLITICAL FOES.  
PASEO COLON, LIMA



CONVENTIONALIZED MARBLE LION  
NEAR THE ENTRANCE OF THE ZOOLOGICAL PARK, LIMA

through the tunnels and the dunes. Beyond, is the tilled alluvial plain that extends to the purple, cloud-flecked mountains, with Chorillos, Barranco, Miraflores, and Magdalena looking like toy villages built by children. Against the ridges in the north lies the metropolis, conspicuous, as always, from its church spires. Offshore you see San Lorenzo end-on, and many outlying rocks, all veiled in fog on their windward sides. To the southward stretches an interminable white beach, backed by the green, swampy meadows of Hacienda Villa and by the desert upland of Lurín, while at the right of these and far away, in an expanse which, under a clear sky, is as blue as the Mediterranean, the bright, two-summited islet of Pachacamac stands like a marble cathedral.

One September evening I waited upon the Morro Solar for the sunset, and for a time it was hard to choose whether to look toward the ocean and the orange sky above Fronton and San Lorenzo, or over the darkening valley with the pink-topped cordillera behind. When the sun went under as a fiery disk, the foam of the long rollers that broke upon the rocky shore turned from white to heliotrope, and most of the colors of both sea and land assumed indescribable richness and depth. For a brief while more, the birds could be seen flying over the bay, but the short-lived tropical twilight very quickly followed. As I returned to Chorillos around the eastern shoulder of the headland, the nighthawks were hunting, all moving southward against the wind, silently and close to the ground. Suddenly from the heights of the Morro Solar, I heard a burst of remarkable, metallic bird calls, which seemed like random staccato notes in the middle octaves of a piano. It sounded like the sustained singing of a single bird, and yet I could imagine no songbird capable of producing such volume and tone. Again and again the calls rang out mysteriously in the dusk. When I reached the base of the hill, the secret was divulged,

for a flock of twelve ibises, singing a loud, harplike chorus, flew out as crooked-billed silhouettes against the evening sky. The individuals were, of course, only calling, but the combined voices made a real and enthralling song. The wedge of ibises appeared to be circling the upper part of the mount, for their music, which seemed instrumental rather than vocal, would grow fainter and fainter behind me, and then, after an elapse of ten minutes or longer, indistinct notes would herald the coming of the birds from the opposite direction.

### DETERMINING FACTORS OF THE COASTAL CLIMATE

From the summit of the Morro Solar, the characteristics of Peruvian littoral climate may be felt and seen in a graphic way. The hill rises from a plantless desert, but its high plateau supports a rather varied mist-fed vegetation, comprised of species which show pronounced drought-resisting adaptations, such as tuberous roots, succulent stalks, fleshy, frosted, or hairy leaves, etc., and which in September are in full flower. Conspicuous among them is a club-cactus whose scarlet blossoms are frequently visited by exquisite *picaflores*, or humming-birds. The arid base of the mount may be sweltering in tropical heat, while its plateau is swept by a cold wind from the Pacific. I have stood, indeed, on a fair spring day, beside the lichen-covered cross which tops the peak above Chorillos, and have found an overcoat altogether insufficient to protect me from the piercing breeze. A stranger experience, however, is to start from Lima at a time when the city is filled with steaming garua, and to find only open skies above the Morro Solar. A glance northward from the hill may show Lima still hidden in murk, while the margins of the valley, and the surrounding ranges, all bask in sunshine.



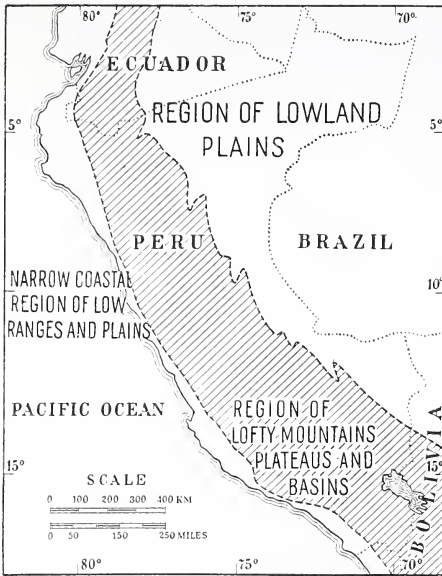
Vieja Island, Independencia Bay, photographed from Santa Rosita Islet on November 16, 1919. At the near end of the island is the "Pan de Azucar," or Sugarloaf Rock. Mists, due to adiabatic cooling of the sea air, can be seen about the summit of the left or windward peak, which has an altitude of a little more than a thousand feet. Three species of flowering plants flourish on the peaks of this island

Peru lies within the zone of the southeast trade winds, which carry the abundant moisture of Atlantic evaporation across the continent, and deposit it as rainfall upon the country to the eastward of the Andes. The cold highlands, however, condense the last of this wind-borne vapor, so that the trade wind passes over to the western slopes of the cordillera as a dry breeze. Moreover, the increasing barometric pressure, to which the air is subjected as it descends towards the Pacific, raises its temperature and its desiccating power. The coastal winds of Peru, which are the peripheral air currents of a well-marked anticyclonic area in the eastern South Pacific, are prevailingly southerly, blowing with great regularity, throughout the year, from points between southwest and south-southeast. As a rule, the diurnal *virazon*, or sea breeze, follows a course not far from parallel with the

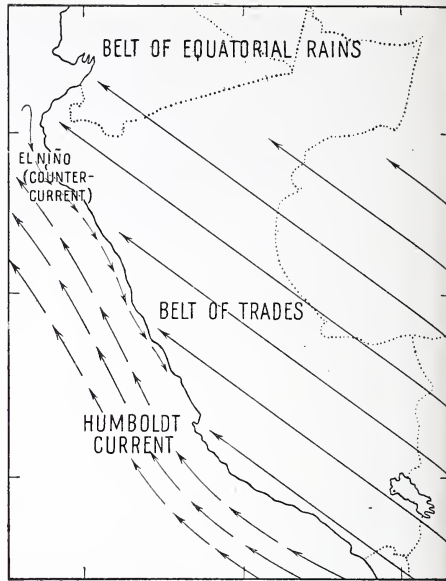


The beginning of vegetation on the western mount of San Gallan Island, south of Pisco Bay, at an altitude of approximately nine hundred feet above the sea. Photographed on November 27, 1919. The rows are composed of an epiphytic plant, *Tillandsia*, which grows more luxuriantly at higher levels. The cloud-bathed, topmost peaks of the desert island of San Gallan support more than a dozen species of vascular plants.

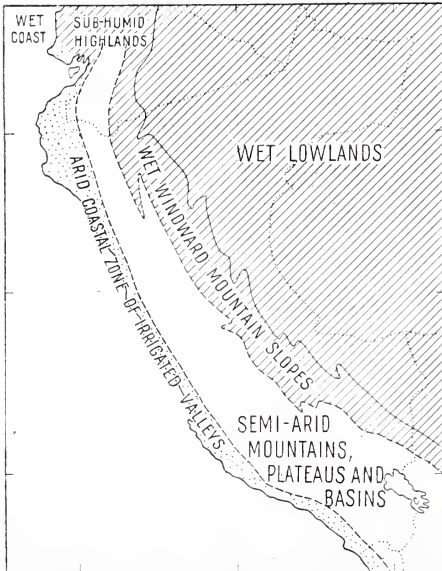
main trend of the shoreline, making a slight angle with it as it passes from the ocean to the land. It is at the latter transition that the presence of the Humboldt Current contributes to the aridity of the coastal belt, for the moist winds, proceeding from a long, diagonal course over the cool stream to a warmer land, have their temperature raised and their capacity for water vapor consequently increased. On the other hand, at places where the topography of the coast forces the onshore wind to rise rapidly, the cooling due to expansion lowers the saturation point and causes condensation in the form of mist and cloud, which is responsible for the vegetation of the hilltops. During the southern winter, when the difference in temperature between sea and land is least, fogs are frequent along the coast, and a prevailing pall



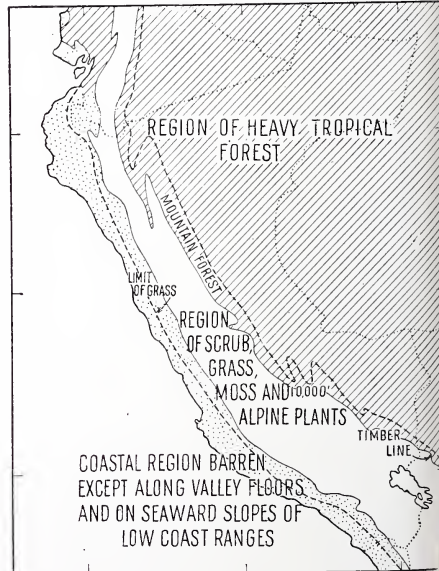
The three chief topographic regions of Peru



The wind belts of Peru and ocean currents of adjacent waters



The climatic belts of Peru



Belts of vegetation in Peru

From Bowman's "The Andes of Southern Peru." Reproduced by courtesy of The American Geographical Society



of cloud extends seaward from the coastal mountains. The latter part of this season is the *tiempo de lomas*, when, as previously noted, ephemeral flowers bloom on the hilltops.

I have inferred above that the water of the Humboldt Current lowers the temperature of the air which moves across it. In other words, since its capacity for heat exceeds that of air, it absorbs heat from the latter. The pronounced cooling effect of the current upon the whole coast of Peru may be understood when the vast difference in the specific heats of water and atmosphere is appreciated. To illustrate by ratio, the absorption of sufficient heat from the air to raise the temperature of a given mass of water one degree will result in a mass of air of 3,000 times as great a cubic contents being lowered one degree in temperature. It is by no means surprising, therefore, that the mean annual temperature of Lima is  $4.6^{\circ}$  F. below the theoretical value for its latitude ( $12^{\circ}$  S.).

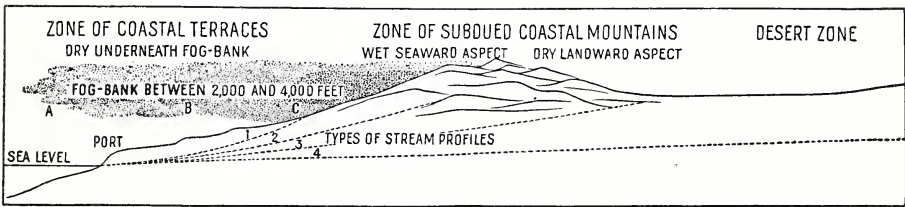
To account for the peculiar persistence of garua at Lima between June and September, when it often falls even while the nearest suburbs are dry, we must doubtless seek a clue in the local topography. The capital has an altitude above sea-level of about 500 feet, and, as I have already stated, mountain spurs closely approach it; on the northern side they actually penetrate into the outskirts of the city. Probably the adiabatic cooling of the saturated sea air, when it reaches these abrupt hills, together with condensation produced by counter breezes issuing from the Rimac valley, or from the gorge east of Mount San Jerónimo, are responsible for the dense, low-hanging cloudiness and the concentrated, vaporous precipitation. Whatever the precise cause, the sun is obscured for weeks at a time during the winter season, and paste, instead of dust, covers the streets and sidewalks. An appropriate tradition tells us that when the Incas learned of the site chosen by the hated Pizarro for the

capital of New Spain, they rejoiced, because among them it was notorious for abominable weather.

In closing this section, I cannot do better than to quote from the chapter on climatology in Dr. Isaiah Bowman's 'The Andes of Southern Peru' (1916), a work which, because of exact and expressive descriptions, convincing and illuminating interpretations, and the admirable manner in which the physical environment is shown to be correlated with the status of human society, is no less delightful than indispensable to all who wish to know Peru:

To the traveler on the west coast it is a source of constant surprise that the sky is so often overcast and the ports hidden by fog, while on every hand there are clear evidences of extreme aridity. Likewise it is often inquired why the sunsets there should be often so superlatively beautiful during the winter months when the coast is fog bound. Why a desert when the air is so humid? Why striking sunsets when so many of the days are marked by dull skies? As we have seen, . . . the big desert tracts lie east of the Coast Range, and there, excepting slight summer cloudiness, cloudless skies are the rule. The desert just back of the coast is in many parts of Peru only a narrow fringe of dry marine terraces quite unlike the real desert in type of weather and in resources. The fog bank overhanging it forms over the Humboldt Current which lies offshore; it drifts landward with the onshore wind; it forms over the upwelling cold water between the current and the shore; it gathers on the seaward slopes of the coastal hills as the in-flowing air ascends them in its journey eastward. Sometimes it lies on the surface of the land and water; more frequently it is some distance above them. On many parts of the coast its characteristic position is from 2,000 to 4,000 feet above sea level, descending at night nearly or quite to the surface, ascending by day and sometimes all but disappearing except as rain-clouds on the hills. Upon the local behavior of the fog bank depends in large measure the local climate. A general description of the coastal climate will have many exceptions. The physical principles involved are, however, the same everywhere. . . .

Three typical positions of the fog bank are shown in the figure, and a fourth—that in which the bank extends indefinitely westward—may be supplied by the imagination.



If the cloud bank be limited to C only the early morning hours at the port are cloudy. If it extend to B the sun is obscured until mid-day. If it reach as far west as A only a few late afternoon hours are sunny. Once in a while there is a sudden splash of rain—a few drops which astonish the traveler who looks out upon a parched landscape. The smaller drops are evaporated before reaching the earth. In spite of the ever-present threat of rain the coast is extremely arid. Though the vegetation appears to be dried and burned up, the air is humid and for months the sky may be overcast most of the time. So nicely are the rain-making conditions balanced that if one of our ordinary low-pressure areas, or so-called cyclonic storms, from the temperate zone were set in motion along the foot of the mountains, the resulting deluge would immediately lay the coast in ruins. The cane-thatched, mud-walled huts and houses would crumble in the heavy rain like a child's sand-pile before a rising sea; the alluvial valley land would be coated with infertile gravel; and mighty rivers of sand, now delicately poised on arid slopes, would inundate large tracts of fertile soil.

If the fog and cloud bank extend westward indefinitely, the entire day may be overcast or the sun appear for a few moments only through occasional rifts. Generally, also, it will make an appearance just before sunset, its red disk completely filling the narrow space between the under surface of the clouds and the water. I have repeatedly seen the ship's passengers and even the crew leave the dinner table and collect in wondering groups about the port-holes and doorways the better to see the marvelous play of colors between sky and sea. It is impossible not to be profoundly moved by so majestic a scene. A long resplendent path of light upon the water is reflected in the clouds. Each cloud margin is tinged with red and, as the sun sinks, the long parallel bands of light are shortened westward, changing in color as they go, until at last the full glory of the sunset is concentrated in a blazing arc of reds, yellows, and purples, that to most people quite atones for the dull gray day and its humid air.

At times the clouds are broken up by the winds and scattered helter-skelter through the west. A few of them may stray into the path of the sun temporarily to hide it and to reflect its primary colors

when the sun reappears. From the main cloud masses there reach out slender wind-blown streamers, each one delicately lighted as the sun's rays filter through its minute water particles. Many streamers are visible for only a short distance, but when the sun catches them their filmy invisible fingers become delicate bands of light, some of which rapidly grow out almost to the dome of the sky. Slowly they retreat and again disappear as the rays of the sun are gradually shut off by the upturning curve of the earth.<sup>1</sup>

#### NOTES ON INSTITUTIONS OF LIMA

The period of stagnation caused by the strikes gave me an opportunity, to which I have previously referred, of establishing relations with men and institutions which ultimately more than compensated for the enforced delay in beginning field work. Indeed, the cordial co-operation of representatives of W. R. Grace and Company in Lima and Callao, of the American Chargé d'Affaires, of Doctor Fernando Fuchs, Secretary of the Treasury of Peru, of several officers of the University and the Geographical Society of Lima, and particularly of Señor Francisco Ballén, the courteous and generous director of the national department administering the guano islands, contributed to the success of the Museum's expedition in a measure which can hardly be overestimated. I may say further, that from the Peruvian consul-general in New York to the customs officials of a dozen different ports, and from the president of the Republic to the Indians of Lobos de Tierra, I found no citizen of Peru who was not willing and eager to help.

One of my first visits in Lima brought me to the University of Saint Mark, founded in the year 1551, where I had the pleasure of inspecting the new museum of science as the guest of its director, Professor Carlos J. Rospigliosi Vigil. In addition to several laboratories, the museum includes public exhibitions which illustrate the mineralogy, botany, and zoology of Peru. These are

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<sup>1</sup> "The Andes of Southern Peru," pp. 143-145.

installed in long, narrow corridors surrounding a patio of the ancient university building. Many of the specimens have been collected during recent expeditions sent into the field by the faculty of natural science. Of particular interest, it seemed to me, is an industrial exhibit of identified tropical woods, comprising species suitable for ship-building, the manufacture of furniture, medicinal uses, and tanning. The trees are native chiefly to the forests of the montaña, and include many kinds which have thus far not been utilized in the arts and trades. The zoological section contains exhibits of invertebrates, reptiles, birds, and mammals, while a 'habitat group' of the guano-producing birds and their enemies constitutes probably the first example of this type of installation in Peru. The taxidermic work, it must be admitted, is decidedly inferior to that of modern museums in the United States, where the craft is now reaping the benefit of several decades of steady improvement in which ingenuity and fidelity to nature have been encouraged by competition and severe training.



A PATIO OF THE UNIVERSITY OF  
SAN MARCO

Another municipal institution of much interest is the green, well-ordered zoological park of Lima, with its wide range of creatures belonging to the indigenous fauna and to that of the Old World. The aquatic and wading birds, which, at the time of my visit, included splendid pelicans, cranes, storks, herons, ibises, ducks, swans, and flamingoes, are incomparably the finest that I have seen in captivity, and the spacious enclosures, within which the

birds are confined by low fences and hedges, closely simulate a natural environment. The climate of Lima appears to be especially favorable to the health of captive birds, and there is obviously an opportunity to draw upon the marvelous resources of the interior of the country for the development of a tropical aviary which would have no peer.

Shortly after my arrival, I had the pleasure of meeting President Leguía in his office at the Palace. I found the chief executive to be thoroughly informed regarding the present condition of the guano islands off the coast, and familiar with the studies of recent foreign investigators such as Dr. Henry O. Forbes, of Liverpool, and Dr. Robert E. Coker, of the United States Fish Commission. The president has himself visited one or more of the islands, and he keenly appreciates their importance to the future of Peruvian agriculture and finance. In the course of our conversation, he related many incidents concerning guano legislation and guano contracts in the past, and spoke with satisfaction of the increased output, and the still brighter prospects, due to the inauguration of modern conservational methods.

President Leguía speaks English with hardly an accent, and in appearance and manner he might well pass for a successful North American business man. His most generally recognized characteristic, never questioned even by inveterate political enemies, is personal courage. In the revolution of 1909, during his former term as president, he is credited with refusing to sign his resignation under the imminent threat of death, replying to his captors that only the will of the people could release him from his responsibility. When rescued on this occasion, the president was in the midst of more than a hundred dead and wounded men who were heaped about the pedestal of Bolívar's statue.

No less typical of his fortitude has been his stand regarding aviation in Peru. He determined that his son, Juan, who had been an officer in the British Royal Air Force during the War, should be numbered among the pioneer flyers in his own country, where, owing to the difficulties of land transportation, planes are certain to assume great importance in commerce and national welfare. Some of the earliest coastwise flights, which thrilled the citizens of Pisco, Trujillo, and other towns of the agricultural valleys, were made by Lieutenant Leguía in company with the American aviator, Walter Pack. After a series of tragic disasters, which occurred early in 1920 and resulted in the deaths of the chief of the French air mission, of Pack, of the Peruvian veteran Espinoza, and their associates, the president was still undaunted, and his son dropped flowers from the air upon the catafalques of his departed colleagues as a sign that the progress of national aviation was not to be interrupted.

Nearly a month had passed after my arrival at the capital before it became possible for me to embark for my first base upon the guano islands. Señor Ballen, director of the *Compañía Administradora del Guano*, had placed every opportunity and facility at my disposal, including the hospitality of the guardians' buildings upon the islands, and the use of launches and other craft. Provided with credentials to the authorities at all islands, lighthouses, and ports of the Republic, I went aboard the steam trawler 'Alcatraz,' on the morning of October 7, 1919, and we started northward from the bay of Callao into the gray, gently-heaving Pacific.

R. C. M.

## NATIVE COSTUMES FROM MONTENEGRO AND ALBANIA\*

A FEW miles out from Nikschits in the direction of the Albanian border, lies a cavern which has been inhabited by hermits from time immemorial—a hole some thirty feet up the sheer side of one of the desolate masses of granite of which the land consists. This cave has been added to in the course of ages and in 1912 there were three rooms and a chapel hollowed out of the living rock, reached by a stairway, the upper half of which led through a tunnel.

That this place has served as a refuge from other enemies than those the holy fathers sought to avoid, is attested by a black stain of greater height than the cave itself—a souvenir of the last attack of the Turks. A man whose father had been killed in this affair, described the raiding party as losing very heavily from the musketry above, to which they were unable to reply effectively. Finally, they collected a large pile of wood and set it afire in an effort to smoke out the defenders. The only men killed on the Montenegrin side were hit while leaning over the parapet to fire at the builders of the blaze.

At the time of the visit of our small party, the resident was a young man, dressed in the vestments of an Orthodox Greek Monk, with long coal-black hair and beard. Gravely hospitable, he set before us his best fare: bread,

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\* A recent gift to the Museum of Albanian and Montenegrin costumes was accompanied by a letter from the donor, Mr. Gordon Mallet McCouch, of Ascona, Tessin, Switzerland, giving details regarding their acquisition. These details are so picturesquely interesting that the account is herewith reproduced in its entirety.



goat's milk, cheese, a tin of sardines—most rare and precious—and a white cordial of his own distilling.

The refreshments disposed of, he showed us through the chapel and the two smaller caves adjoining. The chapel was without natural light, but candles and lamps threw a fitful radiance over the interior—here disclosing the naked black rock, and there gleaming from gold and silver or the white linen covering the altar. The small grottos beyond, each provided with a hole opening upon the face of the precipice for air and light, had at one time been occupied, but were now used simply as store-rooms for the gifts brought to the hermitage.

Coin has always been scarce in Montenegro, and a person's total wealth would frequently be carried upon his back in the shape of a richly embroidered costume. Therefore when a Montenegrin wished to make an offering—generally in gratitude for a prayer granted, or in the hope of benefits to come—it would often take the form of a portion of his wardrobe. Upon the floors of these two caves then, were piled a large variety of the costumes of both sexes, not only of Montenegro, but Serbia and the Orthodox Albanian tribe as well. For this was a most sacred spot, and in the intervals between shooting affrays, pilgrims from across the border were by no means infrequent visitors.

These gifts of wearing apparel, however, seemed to have rather a symbolic meaning as acts of renunciation than to be of any practical benefit so far as the hermit himself was concerned, as he assured us that they were of no value, and on observing our interest, requested us to make a selection. In fact he almost forced upon our party as much as we could strap behind our saddles, and it was only after much persuasion that he was prevailed upon to accept a small donation to his charity box.

Upon our departure he blessed the bared head of each of the strangers with great dignity and fervor. His

last appearance was as a slender black figure with hair and beard streaming in the wind, raising his arm in farewell as we rode slowly down the face of the mountain.

At present he probably lies with most of the Montenegrin fighting men under the rocky soil of his native land.

His gift of costumes is now in the Brooklyn Museum.

G. M. McC.

## MUSEUM NOTES

After twenty-five years of continuous and distinguished service as President of the Brooklyn Institute of Arts and Sciences, Mr. A. Augustus Healy retired from office at the last annual meeting of the Board of Trustees. Frank L. Babbott, first vice-president, was unanimously elected to succeed him. By inclination, by self-sacrificing public spirit, and by his attainments, Mr. Babbott is logically fitted for this important public position. He is a graduate of Amherst College where he took the degrees of A.B. and M.A. Later he graduated from the Columbia Law School with the degree of LL.B. He came to Brooklyn in 1883 and in 1887 made his residence in Lincoln Place, where he still lives. He was a member of the Board of Education in Brooklyn for ten years and was interested in the Kindergarten Society during the first years of its history. He is a Trustee and the President of Packer Institute, a Trustee of Vassar College, the President of the Rembrandt Club, the Vice-President of the Brooklyn Public Library, as well as a member of the Municipal Art Commission of New York. He has a natural leaning towards the Fine Arts and has formed a private collection distinguished by a number of choice works of the old Italian school going as far back as Taddeo Gaddi. Among his modern pictures are examples of the American school including a noted Whistler, "Nellie Brown," and some of the finest impressions of Whistler etchings in the United States. He also possesses a very fine collection of ceramics.

At the Commencement Exercises of the University of Pennsylvania held in Philadelphia on Wednesday, June 16th, Mr. W. H. Fox, Director of the Brooklyn Museum, received the honorary degree of Master of Letters.

Mr. Stewart Culin, Curator of the Department of Ethnology, sailed recently for Eastern Europe in search of material for his department. He will be absent about three months and will pursue his investigations mainly in Balkan regions and more particularly in Rumania, where he will attempt to find traces of classic influence in both textile and architectural details.

The Sixth Annual Meeting of the Association of Art Museum Directors was held at Worcester, Massachusetts, on the 13th and 14th of May last. The sessions were opened at the Worcester Museum, Mr. George W. Stevens, Director of the Toledo Museum of Art and President of the Association, in the Chair. The roll call was answered by Eric Brown, Director, National Gallery of Canada; John W. Beatty, Director, Department of Fine Arts, Carnegie Institute, Pittsburgh, Pa.; Clyde H. Burroughs, Director, Detroit Institute of Arts; Fernando A. Carter, Director, Syracuse Museum of Fine Arts; William H. Fox, Director, Brooklyn Museum; George W. Eggers, Director, Art Institute of Chicago; R. A. Holland, Director, City Art Museum of St. Louis; Blake-More Godwin, Curator, Toledo Museum of Art; George L. Herdle, Director, Memorial Art Gallery, Rochester, N. Y.; Robert B. Harshe, Assistant Director, Department of Fine Arts, Carnegie Institute,

Pittsburgh, Pa.; J. Nilsen Laurvik, Director, San Francisco Art Association; Mrs. Stella G. Mayhew, Secretary, Milwaukee Art Museum; Reginald Poland, Director, Denver Art Museum; Mrs. Cornelia B. Sage-Quinton, Director, Buffalo Fine Arts Academy; Dudley Crafts Watson, Director, Milwaukee Art Institute; Raymond Wyer, Director, Worcester Art Museum; L. Earle Rowe, Director, Rhode Island School of Design. Mrs. George W. Stevens and Mrs. Eric Brown were present as guests. Mr. Stevens, Mr. Harshe and Mr. Burroughs were re-elected President, Treasurer, and Secretary, respectively.

Subjects of special interest to the Association and discussed generally by the members, were: "The Relation of Director and Staff to the Governing Board," "The Museum and Its Relation to the Contemporary Artist," "Shall the American Museum Emphasize Contemporary Art or the Art of the Past?" "Possible Sales and Sales Commissions," "Encouragement of Local Artists," "A Possible Plan for the Exchange of Duplicates Between Museums," "The Scope of a Permanent Collection—Its Many Aspects and the Difficulties That Constantly Confront Us in Assembling One."

On the night of May 14th, a final dinner was given by the President and Trustees of the Worcester Museum, at the Worcester Club, and the following statement and resolution were read by Mr. Burroughs, in the name of the Association:

"The sixth annual meeting of the Association of Art Museum Directors has been one of the most pleasant and successful meetings we have held. The fame of your cultured city, so delightfully situated in the hills of this historical commonwealth of Massachusetts, the renown of the Worcester Art Museum, with its important and well-chosen collection, and the opportunity of renewing our acquaintance with your director, Mr. Raymond Wyer, with his inspiring personality and his stimulating convictions, have had their influence in making this meeting the largest in point of attendance we have had.

"And all of our most enthusiastic expectations have been exceeded. We have enjoyed beyond measure the breadth and fine quality of your permanent collections and the warmth and intimacy of their arrangement which gives them an unusual appeal. We have found Mr. Wyer and his associates untiring in their efforts to supply everything needful for our comfort and welfare. We have tasted, aye, regaled ourselves, with the hospitality of Worcester so bountifully expressed in motor rides to gardens, country clubs and other oases, and in an abundance of luncheons, teas and dinners. We have made friendships and stored up memories which will last us a lifetime. Therefore, be it

*Resolved*, That the Association of Art Museum Directors express their thanks and appreciation to the President and Trustees of the Worcester Art Museum for the abundance of their hospitality, their luncheons at the Worcester Women's Club and the Tatnuck County Club and their dinners at the Worcester Club, and for their provisions for our sessions at the Art Museum; to Dr. and Mrs. Homer Gage for their Garden Party at Iristhorpe; to Mr. Raymond Wyer, Director of the Worcester Art Museum, for the cordial reception we have received, for his attention to our wants, and especially for his labor in assembling the splendid and significant exhibition of modern painting by Contemporary American Artists, and to all others who have

assisted in painting on our memory a true picture of good old New England which we will never forget."

On the afternoon of May 6, the first public exhibition of the motion picture films taken during the Museum's Peruvian Littoral Expedition was held in the auditorium before a large audience. On the evening of May 28 they were shown for a second time, and at greater length, before the members and guests of the Explorers' Club, at the American Museum of Natural History. In the autumn these films, in their final form, will be shown repeatedly in the Brooklyn Museum and at other educational institutions.

The March-April number of *Natural History*, the journal of the American Museum of Natural History, contains a full-page illustration of the Brooklyn Museum's habitat exhibit of bald eagles, which was destroyed by fire in 1914. The exhibit is referred to as one of the Museum's most remarkable natural history groups, and the picture is used as the main illustration of an article by Dr. W. T. Hornaday, protesting against the bounty which the Government now pays for the destruction of Alaska bald eagles, a procedure which threatens the extinction of the national bird.

Miss Anna Billings Gallup, Curator of the Children's Museum, represented the Museum at the Fifteenth Annual Meeting of the American Association of Museums held in Washington, D. C., May 17-20, 1920. The program of the meeting was of exceptional general interest. The papers covered a wide range of subjects including those on Museum technique, the relation of the Museum to the public, and the education of children. Concluding the educational session, which lasted one afternoon, Miss Gallup led the discussion of the papers on children's work in the Metropolitan Museum of Art and the Cambridge Museum for Children.

The collections, laboratories, work rooms, and filing departments of the Smithsonian Institution and the National Museum were opened to members of the Association who found them the source of much information and practical help. Many departments of the United States Government placed their facilities at the disposal of the individual members and thereby rendered valuable service to the museums all over the country represented in the Association meetings.

The cordial welcome of Dr. Charles D. Walcott, Secretary Smithsonian Institution, and the hearty co-operation of Mr. William de C. Ravel, in charge of the United States National Museum, combined with other features to make this convention one of the most interesting and enjoyable in the history of the Association.

Early in June at the express request of Mr. Edson, Associate Superintendent of the Board of Education, a special entertainment was given at the Museum for the crippled children of the city. Over 350 were present and much delight was expressed over the entertainment offered. This included a visit to the various Museum collections, the habitat groups in the natural science section awakening the greatest interest, a story hour with folk tales from China and Scandinavia, and finally, a Museum film representing the caribou of North America and the allied species the reindeer of Northern Europe in their natural surroundings, and, later, the preparation

of the specimens secured by Mr. Rockwell, Museum Taxidermist, for the Museum exhibit.

The art lecture course for the art teachers of the city given once a month by the Museum docent has met with considerable success. The series of four given this spring included:

1. The cave paintings of Altamira—Paleolithic Art.
2. The Jewels of a Princess. The Story of Egyptian tombs and temples.
3. The most beautiful City in the World. The Story of the Parthenon.
4. The Olympic games. The Story of three great Greek Sculptors.

Principals of the Public Schools and teachers in charge of the department of English have expressed their satisfaction over this effort to interest the children of the elementary schools in the art and history of earlier ages. The slides furnished by the Museum to the forty schools having lanterns make it really a course in History by Visualization and one small student pronounced the innovation "as good as a play." Over 23,000 children have seen the pictures and heard the story each month.

The Department of Fine Arts has received the following gifts during April, May and June, 1920: From Mr. George S. Davis, a bronze medal in commemoration of the Fiftieth Anniversary of Hunter College. From Mr. Alfred T. White, thirty-eight French War medals in bronze. From Miss Mary Mears, five pieces of sculpture by Helen Farnsworth Mears, as follows: "The Awakening" (sketch in bronze); "Armless Angel" (sketch in bronze); "Tomb Figure" (sketch in bronze); "Soul arising from the Tomb" (plaster sketch); and "Fountain of Silence and Meditation" (plaster sketch). From Miss Both-Hendricksen, an 18th century Bristol ware rose jar. From Mr. Alfred W. Jenkins, four oil paintings, as follows: "The Slave Market," by A. G. Decamps; "View of Constantinople," by Felix Ziem; "La Route de Luzy, Morvan," by Marie Dieterle; and "Wet Snow" (Auvergne). From Mrs. Elizabeth Watrous, an oil painting entitled "A Couple of Girls," by Harry Watrous. From Mr. Alexander M. White, an oil painting representing "Dutch Children," by J. S. H. Kever. From Mr. Walter H. Crittenden, a study of two nudes in pastel, by Arthur B. Davies. From the National Academy of Design, an oil painting entitled "The Rapids," by W. Elmer Schofield. From the Misses Annie Loring Smith and Marietta Smith, three portraits by Chester Harding, as follows: Portrait of Albert Smith, Portrait of Catherine Goldthwaite Smith (wife of the preceding), and a Portrait of Albert Goldthwaite Smith.

The following purchases have been made: Two early American portraits by James Peale, of Richard Hardwood and of Lady Strachan. (Museum Surplus Fund). Two oil paintings by George Oberteuffer, "The Church of St. Roch, Paris," and "In Stevenson's Moret." (J. B. Woodward Fund). An oil painting by Walter Ufer, entitled "Don Pedro de Taos." (J. B. Woodward Fund). A watercolor by Boris Anisfeld, "The Exodus." (Art Association Fund). A marble group by Chester Beach, entitled "Clouds." (Woodward Memorial Fund).

The following loans have been received: From Miss Mary Mears, "The Dancing Nymph" (bronze), by Helen Farnsworth Mears. From Mrs. Halsey

C. Ives, two paintings as follows: "Portrait of Halsey C. Ives," by Anders Zorn, and "The Sermon on the Mount," by F. K. H. Von Uhde. From Mr. August Benziger, an oil painting representing "The Madonna and Child," by Correggio. From Mrs. Allen McLane Hamilton, a "Portrait of Hannah Seagraves Reeves," by Thomas Sully. From Mr. D. L. Pierce, a chaise longue (Norman). From Mrs. Robert W. Paterson, 39 paintings as follows: "Wallachians at Rest," by Prof. Adolph Schreyer; "Laitiere a Pontivy," by Joseph Bail; "Sheep and Shepherd," by Charles Jacque; "Scene from Ville d'Avray," by Corot; "Portrait of Mrs. Burrows," by Thomas Gainsborough; "Dogs in Leash," by Decamps; "Cattle in the Stream," by Emile Van Marcke; "Portrait of Lady Caroline Barry," by Sir Joshua Reynolds; "Portrait of Sir John Campbell," by Thomas Gainsborough; "On the Shore," by A. Mauvé; "The Defense of the Castle," by E. Isabey; "Portrait of Miss Helen Currie Laing," by Raeburn; "View of Volterra," by Corot; "Return through the Fields" (Evening Star), by J. F. Millet; "Forest at Fontainebleau," by N. Diaz; "Portrait of Squire Heath," by George Morland; "The Queen of Swords," by Orchardson; "Cattle en route," by Marie Dieterle; "La Belle Journée," by Léon L'Hermitte; "Bridge Over Canal," by Jacob Maris; "Fishing Boats at Rest," by P. J. Clays; "The Stanhope Children," by George Romney; "A Gypsy Scene," by Thomas Gainsborough; "Sunny Hours," by A. Neuhys; "River Scene," by Th. de Bock; "Environs of Venice," by M. Rico; "The Poplars, Moonlight," by H. J. Dearth; "The Gossips," by Charles Meissonier; "Interior of Harem, Algiers," by F. H. Bridgman; "La Nature Immortelle," by Marcius Simons; "The Rendezvous," by R. Madrazo; "Highland Cattle," by H. Garland; "The Golden Horn," by Felix Ziem; "Midsummer Wood," by Walter Nettleton; "Cavalier," by Domingo; "Landscape with Cattle," by William Hart; "Figure Subject," by P. Ricci; "Portrait of Robert W. Paterson," by E. B. Child; and a figure subject, by Andreotti.

In addition to the paintings above mentioned, Mrs. Paterson has loaned a large collection of Chinese porcelains, potteries and bronzes; Persian, Rakka and other Oriental potteries; Hispano-Moresque and Italian majolica; and ancient Greco-Roman glass. The collection also includes Egyptian and Greek antiquities.





## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02.....	\$ .10
Catalogue of Paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907].....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912; paper	1.50
cloth	2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
paper .....	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917..	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917 .....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

## SCIENCE BULLETIN

Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

- Vol. I, Consists of 17 numbers by ten authors, and relates to mammals, birds, insects, marine invertebrates, problems of zoological evolution, and notes on volcanic phenomena.
- Vol. II, Consists of 6 numbers by seven authors, No. 6 being "A Contribution to the Ornithology of the Orinoco Region," by George K. Cherrie. Sept. 1, 1916.....\$1.75
- Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....
- .25

## MISCELLANEOUS

- Bibliography of Japan, by STEWART CULIN, 1916.....\$ .10
- Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.
- Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.



# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

## MEMBERSHIP IN THE BROOKLYN MUSEUM

The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

### MEMBERSHIP FEES ARE:

Museum Annual Member... \$10      Sustaining Annual Member. \$25  
Museum Life Member.... \$500

### MEMBERS ENJOY THE FOLLOWING PRIVILEGES:

- Cards of invitation to all receptions and private views.
- Two course tickets to spring lectures—reserved seats.
- Two course tickets to fall lectures—reserved seats.
- Complimentary copies of the Museum Quarterly, Guide Books and all regular publications.
- Annual pass admitting Members and friends on pay days.
- Complimentary tickets of admission for friends on days when a fee is charged.
- A Members' room expressly fitted for their convenience will be provided in the new sections F and G when completed.
- When visiting the building Members may inquire for the Docent, who will be pleased to guide them.

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I desire to become a Museum.....Member.

Name.....

Address.....

Checks should be sent with application to Membership Secretary, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

### FORM OF GIFT OR BEQUEST

I hereby give and bequeath to the BROOKLYN INSTITUTE OF ARTS AND SCIENCES, the sum of.....Dollars, to be applied to the Endowment Fund of the Museums of said Institute.

Signed.....



THE  
BROOKLYN MUSEUM QUARTERLY

VOL. VII.

OCTOBER, 1920.

No. 4



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THE ABBOTT WALK, CORNWALL



PASTEL PAINTINGS BY LILIAN HAINES  
CRITTENDEN.

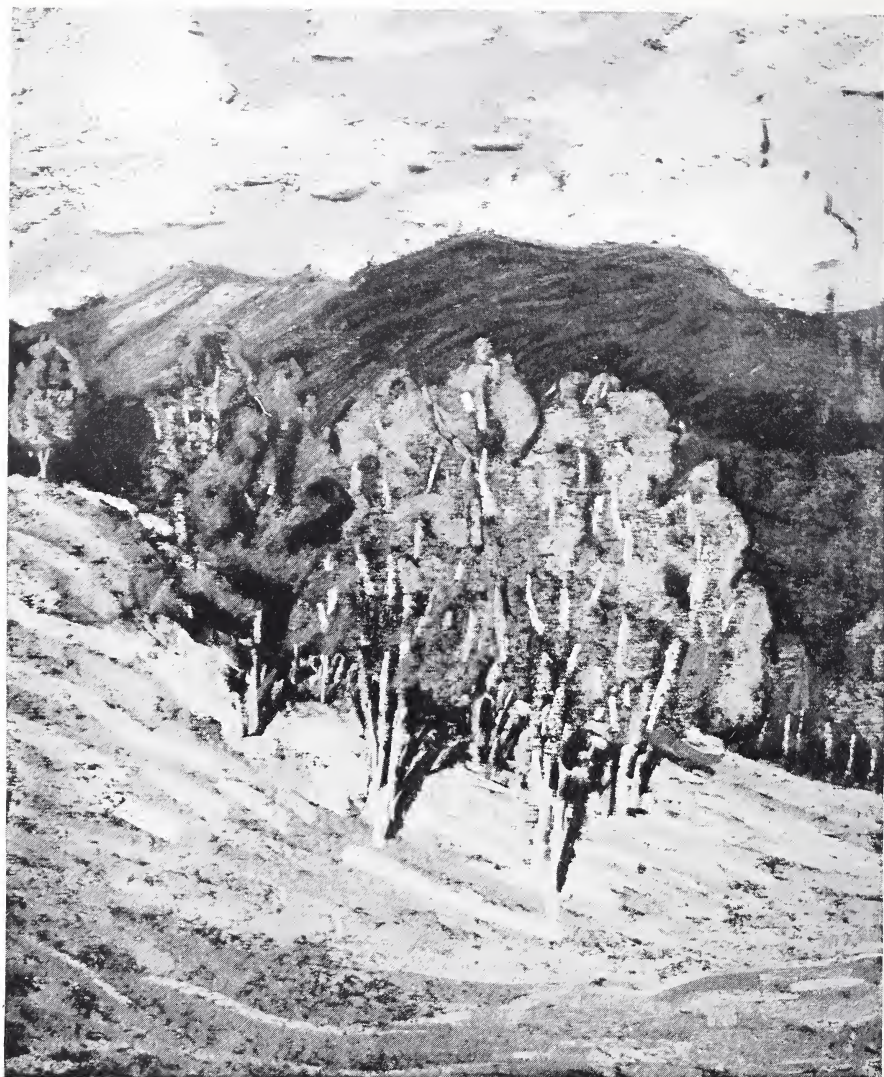
IN one of the small galleries adjoining the central rotunda of the Brooklyn Museum a most refreshing exhibition of landscapes in pastel has been on view during the summer.

The actual size of the individual canvases is uniformly small, but the vision framed in these mouldings of diminutive proportions is that of all out-doors.

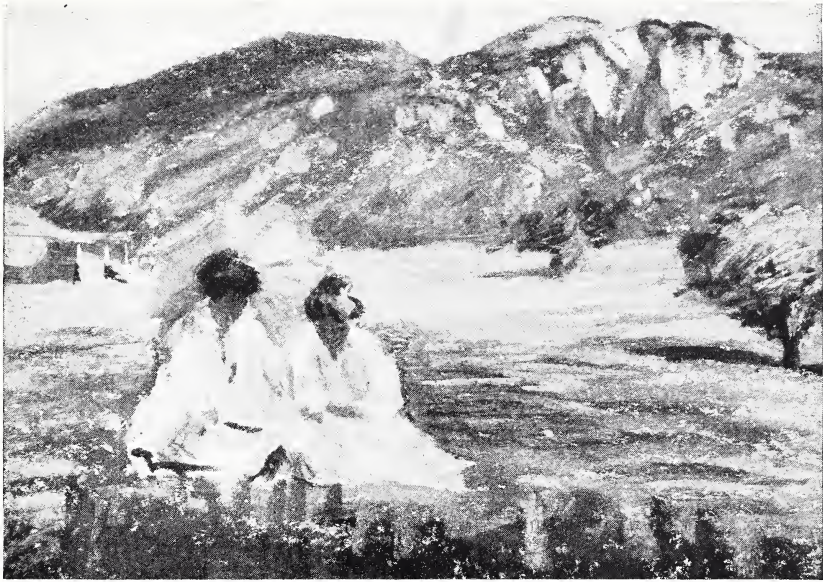
Such spaciousness of sky, such breadth of river, such majestic sweep of mountainside and, above all, such glory of color in summer pasture or autumn woodland can only have been rendered by one living in close intimacy with nature's moods, one with eye and heart spontaneously noting each changing tone, each vibrating harmony of hue.

Although only one picture is catalogued as landscape decoration, the marked decorative character of all is very noticeable. Perhaps the swift spirit of the work is in the main responsible for this—possibly the undoubtedly individual method of employing massed colors. Yet there is no special, no unvarying method employed. Each subject has made its individual appeal to the artist, and each has met with an individual and intimate response. The mood of the scene depicted is echoed in an answering quality of technique, and it is this poetic sensitiveness to nature's changing appeal that lifts these slight canvases into the region of pure creation.

Lilian H. Crittenden, the author of these poems in color, began her art education about 1892 in the Shinnecock Art School with William M. Chase. With others of his students she painted with Mr. Chase in Spain and



BIRCHES

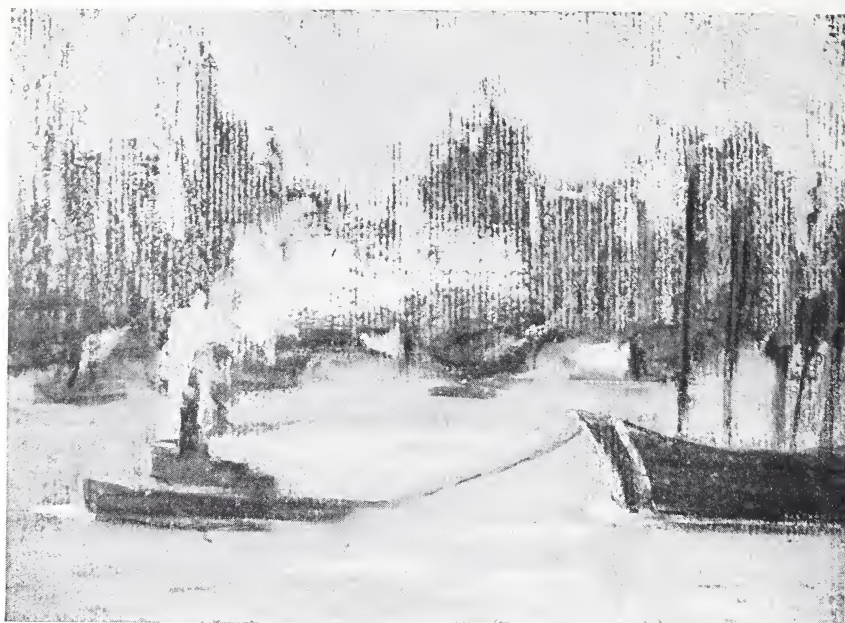


THE RED UMBRELLA

later sketched in Holland, England, Switzerland and Norway.

Though frequently making use both of oil and water color, pastel was her favorite medium, its clear, rapid technique lending itself most admirably to the seizing of the quick changing colors and atmospheric effects on mountain, river and shore, and in her skilled hands there is no hint of greyness, no lack of warmth and radiance such as one often associates with effects in this medium. No oil painting could give more brilliancy than is rendered by Mrs. Crittenden's pastel in "Mineral Spring Road," a stretch of autumn hillside which for pure beauty of color and warmth of glowing sunshine might defy the richest work in any other medium.

"Birches," not in the elvesome springtime garb of early April, but in the glory of autumn gold silhouetted against a purple mass of mountain, is another work striking by its pure and vivid color and the freshness and freedom of its handling. One realizes the movement of the



TUG AND TOW

great cumulous masses of cloud which cast their shadows over the mountain side, throwing the glory of the autumn birches into more vivid relief, and one breathes the vigor of the autumn wind which stirs their pendulous branches.

“The McGregors,” a simple landscape of farmhouse and winding road, of no great interest as to subject, is made strikingly so by the broad, masterful handling. The artist has known exactly how to use with telling effect the rough dark surface of the paper, applying the pastel in broken masses so that suggestion of shadows, of texture, of relief is furnished by the ground beneath. The rich green of the lawn, the luminous quality of the sky, both gain from this breaking up of the color by the grain and color of the paper beneath. Much of the painter-like quality of the “Beach at Katwyck” and the charm of “Tug and Tow,” a delicious early-morning sketch of the skyline of Manhattan, seen from across the East River,

owe their vibrating quality to this skilful use of the texture and tone of the background.

For subtlety of treatment and simplicity of values, perhaps the little picture called "In the Highlands" is of greatest interest. Practically there are but three values employed in suggesting this vision of sky and mountain and river where the water in the evening still-



WINTER IN CORNWALL

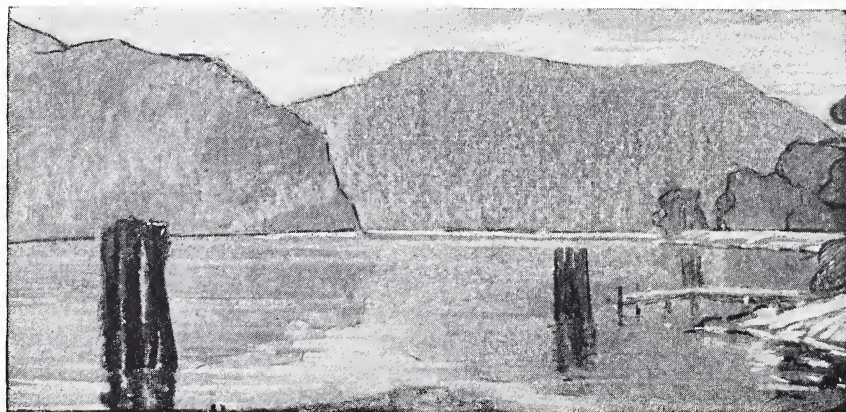
ness reflects as in a mirror the headlands which hem it in. The evening haze blots out all detail and leaves one with the simple impression of glassy surface, mountain mass and transcending sky which, in its quiet and repose, has an effect of soothing stillness. Only the dark mass of three tall piles in the foreground bind one to earth. "Winter in Cornwall" realizes the charm of winter in the tender tracery of the tree-stems and the glow upon the

distant snow clad slopes, while for loveliness of detail and beautiful quality of color, the quality one associates with some rare Persian rug, the picture called "Flower Borders" more than holds its own.

Other studies which win attention by their energy of movement, simplicity of treatment or poetic refinement of color are the "Landscape Decoration," remarkable for its sky perspective, the cloud bars swimming into view without the least touch of hardness; "Cockatoo Preening His Feathers," a study in grey and gold, and "The Red Umbrella," an out-of-door portrait of two sisters seated in full sunshine in some summer meadow, their heads silhouetted against a bright red sunshade.

Other exhibitions of Mrs. Crittenden's paintings have been given at Wellesley, at the Pennsylvania Academy of Fine Arts, at the Macbeth Gallery and the Cosmopolitan Club, and they have also been shown at the Women Painters' and Sculptors' Association and at the Artists' Keane Valley Club.

G. M. Y.

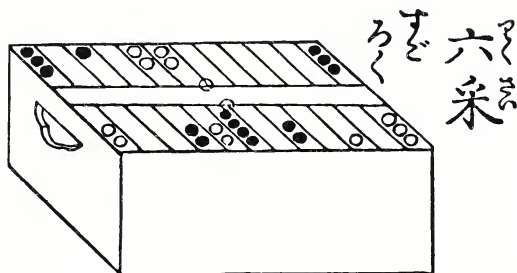


IN THE HIGHLANDS



## THE JAPANESE GAME OF SUGOROKU

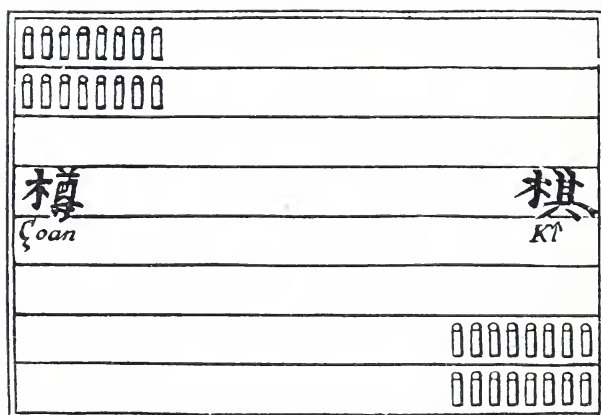
THE name of sugoroku or "double sixes" is applied in Japan to two different games, alike in both being played with dice and men moving freely upon a board. One game, asserted in Japan to be the oldest, is the counterpart of our game of backgammon, and differs chiefly in being played upon a small rectangular box-like table, either lacquered or of plain wood, and having handles at



JAPANESE BACKGAMMON BOARD  
From the Kimmo dzue taisei

the sides. The face of the table is painted with two rows of lines, somewhat like our backgammon board, and the men, which consist of black and white stones, are moved according to the throws of two dice shaken from tubular lacquered boxes. This was one of the chief gambling games in Japan in the old days, but in later times, with the prohibition of gambling, it seems to have been relegated to women, and been the diversion of ladies of the court and higher classes, although it was not limited to women nor to any particular circle. We find miniature boards for sugoroku among the lacquered toys made

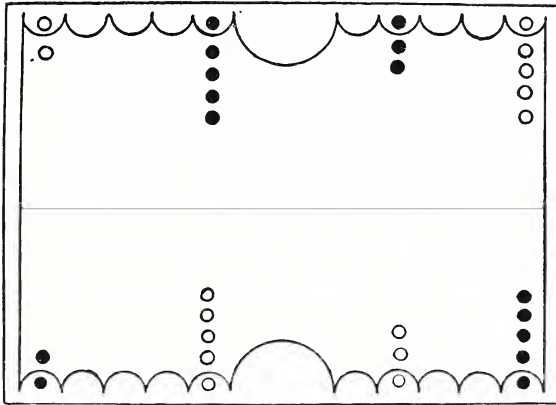
for the Girls' Festival, but at the present time this form of sugoroku is practically obsolete. Our game of backgammon (Flemish, bak gam; French, jeu de bac or box game) goes back to Roman times, and is often referred to in the Latin classics under the name of "twelve lines," or duodecim scripta. I found the remains of a set of implements for this game, complete in every respect except the wood of the box, in the Waldraf-Richartz Museum in Cologne. There were the conical ivory men, still showing traces of their original color, the dice and the dice



CHINESE BACKGAMMON BOARD  
From Hyde

boxes. In the Roman game the dice were not shaken directly from the dice box, but were poured into a little ivory tower, turricula, a custom that survives in Siam, where, in playing backgammon, the dice are emptied from the tubular boxes into a tower-like object, krabok, from the bottom of which they emerge. The counterpart of this form of Japanese sugoroku used to be played in China under the name of tsun k'i or "bottle chess," and was described by the learned Dr. Thomas Hyde in his work on oriental games published at Oxford in 1694. His description is not very clear, and while we are aided by the representations of the dice and men that appear

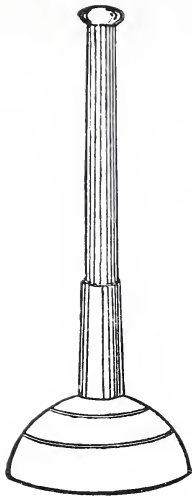
frequently among the decorations of Chinese porcelains of the 17th and 18th centuries, the game seems obsolete in China at the present day, and I have been unable to learn anything about it there from living sources. Happily for us, tsun k'i is still played in Korea, where it survives as one of the popular amusements, chiefly appropriated by kisaing or singing girls. We see that men really do not represent bottles, but, more likely, the red and green-robed ladies who play the game, as the pieces are each marked on their base with the name of a famous kisaing.



KOREAN BOARD FOR BACKGAMMON  
From Korean Games

It is not improbable that the Japanese were acquainted with the preceding form of the game, and possibly with many others, for they copied the chess games of China and Korea and preserved them along with their own game of chess, and perpetuated as well the old Indian chess game, not only in its simple form, but in the games played on large boards with a multitude of pieces.

It happens, however, that the implements for the oldest Japanese game of sugoroku that has come down to us in the treasury of the Shosoin at Nara, are almost precisely like those I have described as being used in Japan almost down to the present day.



MAN FOR KOREAN  
GAME OF BACK-  
GAMMON

Brooklyn Museum

I had been collecting specimens of sugoroku with more or less success during my visits to Japan in 1909 and 1912, without learning much about their history, when an unexpected source of information was opened to me by Mr. K. Yuasa, then President of the Kyoto Library. Mr. Yuasa made me acquainted with Mr. G. Koyama, a collector of antiquarian objects, who invited me to his house, where he arranged his collection of ancient Japanese playing cards and sugoroku for my inspection, and where I met one of his friends, Mr. Nishizawa, who had made a study of the game of sugoroku and had edited and printed in pamphlet form a rare work concerning its history. From this book, a copy which was obligingly presented me by Mr. Nishizawa, I have gleaned the following details:

The "Researches in Sugoroku" were written by a certain Fukui no ya, of whom nothing is known, and its date is uncertain. The writer, in true academic manner, proceeds to discuss the name and origin of the game, its historical development, its board and men, its dice and tubes, its rules and terminology, its special songs, and its varieties and derivatives, all followed suitably by moral reflections. He does not add anything to our knowledge concerning its Japanese name, but he tells us that it is recorded in Chinese books, that sugoroku originated in India and was invented by King Asoka, its Indian name being the Paramita game or game of the "Six ways of passing to Nirvana," by which name it is referred to in the Buddhist canon. It was introduced into China during the Liang (A. D. 502-556) and Tang (A. D. 618-908) dynasties, and much played during these periods. It

reached Japan by the way of Korea. Our author quotes the familiar stories of the Emperor of the Tang dynasty who ordered the fours on the dice to be made red and of the invention of the game by the brother of the King of the Huns, from the *Wa Kan San Sai dzue*, but more important and interesting, he tells us that the same work says there are different kinds of sugoroku, among which he enumerates Northern sugoroku, Kwangtung and Kwangsi sugoroku and sugoroku of the Southern and of the Eastern Foreigners. The date of its coming over from Korea into Japan is recorded as about 500 A. D.

The references to sugoroku in Japanese literature seem chiefly to do with its prohibition on account of its employment in gambling. The first mention appears to be in the *Nihongi*, where it is recorded that sugoroku was prohibited in the third year of the reign of the Empress Jito (A. D. 687-696). Again in the *Taiho-ryo*, the first codification of Japanese laws (A. D. 701) gambling and the making and selling of gambling implements is prohibited, and sugoroku is specifically named in the commentary as being among the games forbidden. The first violation was punished by a hundred blows, and the penalty was increased on the repetition of the offense.

The *Zoku-Nihongi* tells of the edict of the Empress Koken (A. D. 749-759) which included women as well as men in the prohibition of sugoroku, the penalty continuing to be a hundred blows for persons under the sixth rank while higher offenders lost their rank and property. At the beginning of the Heian period, we read that Prince Koretaka (A. D. 824-897) won the palace of Ono as a stake at sugoroku, and it appears that the game became fashionable as a diversion at the Court and the prohibitions against it loosened, so that it was referred to with the game of go in the *Genji monogatari* and other romances of that era.

After the establishment of the seat of the government at Kamakura (A. D. 1192) sugoroku became exceedingly popular among the military class, and gambling with it was again prohibited, as the ordinary people practised it, not as a diversion, but as a means of winning money. A chronicle of this period, the Azumakagami, tells that in the year 1243 sugoroku was permitted to be played by military officers, but was absolutely forbidden to ordinary soldiers, and a moralist of a little later time says that people who spend their days playing sugoroku and go are more sinful than those who commit the "four transgressions" or the "five sins."

The game was prohibited frequently during the Ashikaga period (A. D. 1338-1573), and toward its end a new game played on the same board, called "oriha," appeared, seemingly originating in the suppression of sugoroku proper. Gambling was so strictly forbidden during the Tokugawa Shogunate that people were afraid even to touch the dice. Nevertheless, sugoroku continued as an amusement among the nobles at Kyoto and the ladies of the feudal lords at Edo down to the end of the 18th century. Since then the name sugoroku has come to be applied only to oriha, and no one knows how to play true sugoroku.

The sugoroku board of the later period was nine inches in width, twelve inches in length and six inches thick. The best were made of kaya (*Terreya nucifera*), but walnut and cherry wood were also used. Its top was covered with a thin plate of ebony or sometimes this was imitated with paint. The ends were lacquered in black and decorated with pictures of the pine, bamboo and plum in gold. The lines on the face were inlaid with ivory and the white pieces were of ivory or horn and the black of buffalo horn or ebony. It will be seen that the more recent board varies from the old one. The Ainosho, compiled in the third year of Bunan (A. D. 1446) by the priest, Gyoyo,

says that the thickness of the board should be four inches, referring to the Four Seasons; its breadth, eight inches, to represent the Eight Directions; its length, twelve inches, referring to the Twelve Months, and the tripartite division of its face with the twelve lines, to the three principles of Heaven, Earth and Man, while the two fields on either side symbolize the cosmic principles of male and female or darkness and light. The thirty stones are derived from the days of the month, and the two dice are regarded as the Sun and Moon. The bamboo tubes, cut to the length of three sun (inches) and three bu (tenths), represent the Thirty-three Heavens of Mount Sumeru, since like the heavens they cover the revolutions of the Sun and Moon (the two dice).

There is a tradition among makers of sugoroku boards to the effect that their dimensions refer to the marks on the dice. That is, the length, twelve inches, refers to the Double Six, the breadth, eight inches, to the Double Four and the thickness, four inches, to the Double Two, although, in point of fact, the writer commenting with regret at the change from the old way, says it is actually six inches. Two kinds of sugoroku boards are represented in the *Kempo shokunin Zukushi*, a celebrated picture book with illustrations of artisans during the period of Kempo (A. D. 1213-1218). One, with a picture of a naked gambler, is thin, while the other is thick like the modern board.

Our author now quotes a Chinese work, the *Po Sheung*, dating from the early part of the Ming dynasty, in which the Japanese game of sugoroku is described as played on a white wood board, ten inches wide, fifteen inches long, and with a thickness of three inches, its face carved with the route. Two dice are put in a bamboo tube and shaken on the board, and the "horses" are moved according to the marks on the dice. The stones are blue and white gems which are made like ours.

In modern times, when girls marry, it seems to be the fashion to carry a sugoroku board with the other things like the boxes of shells for the shell game, to their new home. Ukiyoe prints show a woman sitting on a sugoroku board before the brazier to warm her feet, and again, the infant placed on the board, used as illustrations of the idea that after marriage the board, which was once an object for entertainment, is neglected, to become a mere convenience.

The dice are called *sai*, the marks on them *me*, eyes, and the tubes, *do*. The marks must be arranged that the sum of those on opposite sides is seven. Some use dice on which the threes and fours are painted red, the explanation for which, repeated by many writers, refers to the old story of the Chinese Emperor Han Huan Ti. Our writer regards this and similar explanations as forced, and points out that the use of red, vermilion, on the dice came from the sound of the word for vermilion, *shu* resembling *ju*, "double," which is a throw especially desired. In latter days girls and children have many jocular names for the different throws.

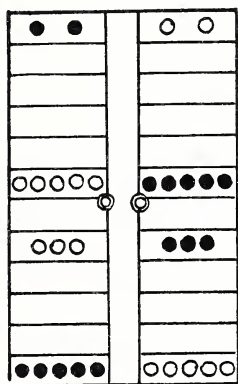
When we come to the rules for sugoroku it is said that as in the old times it was used exclusively for gambling and often prohibited, there was no published account of the game. Toward the middle of the Tokugawa period there are one or two books, but as the prohibition against gambling at this time was very strict, and the traditions of the game had declined so only amateurs would want to know the rules, it is doubtful whether their authors really knew the old rules of the game. The book on which modern players put reliance is entitled "Sugoroku Kinno-sho," and was edited by Ohara Kinnosho. The following diagrams illustrate the arrangement of the stones on the board as compared with the old style.

Sugoroku appears to have had an elaborate terminology, referring to the different throws with the dice and

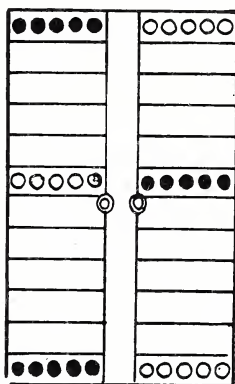


the arrangements of the stones on the board. Our author gives a long list, but declares the meaning and origin of most of the expressions as obscure.

He lays stress on the kuchiasobi or the jocular songs the players sang while they played. This was an old custom, although he says that none of the songs of the old days have come down to us. Among his illustrations he tells that when a player had the throw of gushi (five, four) he sang "The bird that sings gushi gushi is the cuckoo of the mountains!" Double fives are solicited by crying



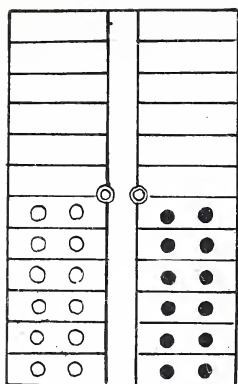
ARRANGEMENT OF SUGOROKU BOARD FROM KINNOSHO



ARRANGEMENT OF SUGOROKU BOARD ACCORDING TO ANCIENT RULES

"Oh, fall! You cherry blossoms," the marks on the five being thought to resemble these flowers.

The game of oriha, to which I have referred as a simpler form of game played on the sugoroku board, is said by some to date from the Ashikaga period (A. D. 1336-1573), and to have been played exclusively by girls and children in the later ages down to the end of the Tokugawa, when sugoroku proper being extinct, it alone remained. The arrangement of the stones is shown in the following diagram. The one who throws highest plays first. Then the players take off the stones on their respective fields according to the marks on the

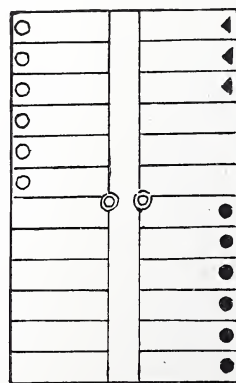


ARRANGEMENT OF  
SUGOROKU BOARD  
FOR ORIHA GAME

dice. Thus, on a throw of three one, the player takes off the stone on the third and first place. A double entitles the player to take the two stones from the field and he has another throw. When a player has taken all his own stones he can take those of his opponent. In the end, the one who has the most stones wins. The combinations four three, five two and six one are counted as doublets. If, on starting the game, four three appears, one may take the stones which are in these spaces on both sides; if one six appears, one may take

all the stones from one of his two rows; if three one appears, one may take all the stones from his side, and still have another throw. Achieving this, the game may be won in two throws. If one make any of these three throws, or if one throws doublets, and there are no stones remaining on either side, the opponent may release the stones he has already won to satisfy the winner, or if the opponent's stones be exhausted the winner may lend him the required number. A game called oimawashi, or "chasing around" is referred to in several books since the Ashikaga period. The celebrated novelist and antiquary Ryutei (1788-1842) gives a diagram for the game, with a short explanation which is not very clear.

Our writer refers to the second form of sugoroku I mentioned in my introduction as being called e-sugoroku, or picture sugoroku, and dismisses it as being a product of modern times.



ARRANGEMENT OF  
SUGOROKU BOARD  
FOR OIMAWASHI  
GAME

And now for his rules and moralities. He quotes the Priest Kenko as saying:

When I asked a man who was regarded as an expert in sugoroku about his tricks, he said: "One must play the game, not to win, but to avoid being defeated; and considering one's play so that if confronted with defeat, one may put it off to the last point." A reasonable precept, Kenko declares, and one that may be applied to conduct of life and the ruling of nations.

The Kinnosho gives the following rules:

1. Do not complain about the ways of your opponent.
2. Do not invoke bad throws for him.
3. Do not take up your dice before your opponent moves.
4. Do not throw so you have to throw again, even though you take time for consideration.
5. Do not practice "long and short."
6. Do not shake the tube behind the board.
7. Do not shake the tube below the obi (girdle).
8. Do not throw the dice so they fall off the board.
9. Do not strike the board with the tube or disturb the arrangement of the stones.
10. Do not put your finger over the mouth of the tube.
11. Do not shake the tube with the mouth down.

It is said, even in old times, that moving the stones slowly was to be avoided.

While the outcome of the game of sugoroku depended upon the dice, there were experts in the old time called menchi, "mark strikers," who could throw whatever marks they desired.

The second form of sugoroku known in Japan is played, not on a table, but upon a pictured or inscribed sheet of paper, the moves being made commonly according to the throws with two dice, from the use of which it derives its name. In point of fact, a single die, sometimes

marked on its six sides with Chinese characters instead of dots, is used, or a spinning die, *koma*, is employed, and in one example, little wooden sticks are thrown instead of dice. This game, which is the one referred to as *e-sugoroku* or "picture *sugoroku*," has its counterpart in the European game played with dice upon a pictured sheet which is known in England as the Game of Goose. I once made a large collection of the printed diagrams for this game: English, French, German, Danish, Dutch, Swedish, Italian and Spanish, being especially attracted, not only by the identity of its name in European languages (it is uniformly called the Goose Game), but by its correspondence with the Japanese game of *e-sugoroku* as well as with many similar games played in different parts of the East. It appeared that in the most primitive types of the oriental games, wooden sticks or "stick dice" were employed instead of cubical dice, almost precisely in the way that "stick dice" are used by the American Indians, and I concluded from the wide distribution and many evidences of the high antiquity of the game in Asia that its origin must be referred to a period long antedating the dawn of history. Whatever may be the date at which *e-sugoroku* was introduced into Japan, the game itself is surely quite as old, if not very much older, than the one played on a table such as is preserved in the *Shosoin*.

Before returning to a description of the Japanese picture *sugoroku*, it will be instructive to examine some of the surviving forms of similar games in the adjacent countries.

In China the corresponding game is known as *tsun kwan tu* or the Game of Promotion. The board or diagram consists of a printed sheet, around which, in carefully ruled divisions, are the names of official ranks from the highest to the lowest. A present-day sheet which I purchased in Shanghai in 1910 has the names of the civil

officials of the last dynasty on one side, and of military officials on the other. The common form has the names of civil ranks, and the one figured by Dr. Hyde (1692), gives the titles of the officials of the Ming dynasty. I bought an old Chinese sheet of the same period in an old book shop in Tokyo. The Chinese game is a more or less serious amusement, analogous to chess, but the Chinese are not unacquainted with more trivial forms as I found a child's game, called by the same name of Promotion, in Canton, and bearing pictures of the emblems of the Eight Genii arranged in a whorl like a coiled snake, as in many of the European games.

The Game of Promotion is, or was, played in Korea on a written sheet bearing the names of Korean officials, but instead of cubical dice, they use a long wooden die with five sides, having its six edges notched with from one to six notches. This die, which is called by the Korean form for the Chinese name of the Game of Promotion, is a derivative from or a substitute for four wooden or "stick dice," which the Koreans use in what may be called their national game of nyout. In addition the Koreans have another dice game, played with the same kind of dice, which they called the "view-winning game," the one hundred and sixty-four squares into which the sheet is divided being inscribed with the names of as many places throughout Korea which are famous for the beauty of their scenery. Still another Korean game, the Monk's Game of Promotion, is intended, it would seem, for the purpose of giving instruction in the religion of Buddhism. The game sheet, which measures some twelve by twelve inches, is divided into one hundred and sixty-nine squares (13 by 13). These contain the names of the various conditions of existence, advancing from the lowest forms through the eighteen Brahmaloekas to the goal, which is Nirvana. The moves are made according to the throws with three small wooden dice, each inscribed on its six sides with the magic

formula: Nam no a ni t'o fat. Under each name is written the place of the next move according to the throw. I had pointed out that this game suggested a likely explanation of the Thibetan divination tables



KOREAN DIE  
FOR  
BUDDHIST GAME

南無阿彌陀佛

furnished by Schlagintwest in his Buddhism in Thibet when I found in L. Austin Waddell's invaluable book on the same subject, not only a confirmation of my theory, but a detailed description of a similar diagram and die employed as a means of divination for determining the successive regions and grades of one's rebirth. Fifty-six or more squares of con-

trasted colors are painted side by side on a large sheet of cloth, each square representing a certain phase of existence, one or other of the six regions of rebirth, and on it graphically depicted a figure or scene expressive of the particular state of existence in the world of man, or beast, or god, or in hell, etc. Each square also bears in its centre the name of its particular form of existence, and also the names of six other possible states of re-birth which ensue from this particular existence, the names being preceded by one or the other of the following six letters: A, S, R, G, D, Y, which are also borne on the six faces of a wooden cube which forms the solitary die for this divination. Starting from the world of human existence, the die is thrown and the letter which turns up determines the region of the next rebirth, and this is continued on from square to square. I have no information concerning the existence of this game in ancient India, and I would not expect to find the Buddhist game in India proper, but the type survives in Ceylon in a cawrie game, kawade kelia, played on a board, and simple games are still played in India on square boards, the moves being made according to the throws with cowries. The librarian told me that a board with

painted and inscribed squares, which hangs up in the old library of the palace at Madura, was intended for a game. Further information about it would now be very acceptable to me.

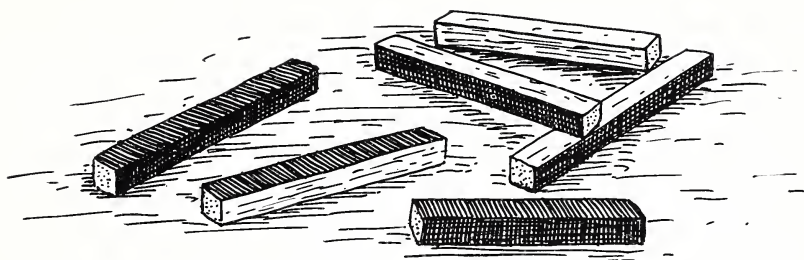
Japanese antiquaries are agreed that their picture sugoroku had its origin in a Buddhistic game called Jodo sugoroku, jodo being the Japanese name of the Buddhist Paradise. Mr. Imaizumi Yusaku, Curator of the Imperial Museum in Tokyo, says that the oldest specimen of this game in Japan belongs to a certain temple on Koya mountain. He describes it as splendidly painted by a Buddhistic painter, and regards it as belonging to the middle of the Ashikaga period (1336-1573). He mentions another picture sugoroku, belonging to a certain Baron, as of the Taiei and Temmon periods (1521-1554), and printed ones of the periods of Manji and Teisho (1658-1687), as well as in later times. In all of these games he declares the players start from Nansenbushu, which the Japanese understand to be the world of reality. The moves, he says, were made according to the falls of a cubical die bearing in Chinese characters: na mu sho butsu bun shin, and, like printed Buddhist games of later times, were made for use in instructing the acolytes in memorizing the order and names of the successive stages of existence.

The secular form of the sugoroku game, dochu sugoroku, "travelling" sugoroku, Mr. Imaizumi says belongs to a later period than the Buddhist game, and was made first in the time of Genroku (1688-1703). At that time the Buddhist dice, instead of dotted ones, were used for this game, as the latter were used for gambling. An infinite number of varieties of this game were made in the Tokugawa period, especially from Bunsei to Tempo (1804-1843). This was an age of luxury. He says he has seen a sugoroku printed on silk.

I was repeatedly told, when collecting specimens of picture sugoroku, that Jodo sugoroku was its earliest form. Devoting myself especially to it, I succeeded in buying two sheets for this game, both with rather childish pictures and probably intended for children. Another similar game, but with different pictures, was entitled gokuraku sugoroku, or Paradise sugoroku. The meaning of the name is the same, Jodo meaning Pure Land, i. e., Paradise. They are all quite different from the Jodo sugoroku described and illustrated by Mr. Imaizumi. A more scholarly form of the game exists in the Ryks Ethnographisches Museum in Leiden, collected by Ph. Fr. von Siebold. The diagram was printed in Kioto in 1823, and bears the name of Shokwa Zohin no dzue. A printed slip with the rules says that "there are two rules of conduct, namely, good and evil. A good game tends to the state of saintship, while the evil game results in punishment in hell. If one wishes to avoid evil and follow good, he must act according to the instruction of the religion. But as there are eighty thousand schools and five principles of salvation, all of them differing from each other and with intricate names, it is troublesome for young people to study them. I have, in consequence, made the new plan, to instruct children while playing in the names of the five opportunities, the four teachings and the six conditions of existence, as well as the names of the various states of existence on earth and in heaven. For some of the ideas which I could not explain satisfactorily I added pictures."

I refer to the game from the interesting fact that the moves around the 140 stations on the board are made, not with dice, but according to the falls of six small wooden prisms painted black on two contiguous sides and left white on the others. These sticks serve to connect the game with the primitive games like the Korean nyout, to which it seems to be a reversion. If all the six sticks fall with white faces uppermost, there is no count and





STICK DICE FOR BUDDHIST SUGOROKU GAME

Ryks Ethnographisches Museum, Leiden

the player throws again. Five white and one black is called e, wisdom; four white and two black, jo, tranquillity; three white, kai, morality; two white, chi, stupidity; one white, i, anger, and all black, tan, covetousness.

I found two sugoroku games of promotion of officials analogous to the Chinese game, but with Japanese titles in Tokyo. One had the names of ranks in the Imperial Court and the other of the officials of the Shogunate. These games, like the Buddhist ones, are jumping games, the players passing, not directly around a fixed course, but skipping here and there according to the indications on the last square they arrive at. A cubical wooden die, purchased with these games, appears to have been used to direct their moves, as its six faces are each marked with a Chinese character referring to the steps to official advancement.

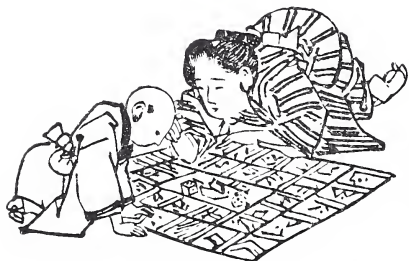


DIE FOR JAPANESE  
GAME OF OFFICIAL  
PROMOTION

Brooklyn Museum

In dochu or travelling sugoroku, the player advances in order from place to place around a fixed course. One of the oldest I secured is the well-known "Tokaido" sugoroku, with pictures by Hiroshige, of the fifty-three stations of the Tokaido from Edo to Kyoto. Games of this kind by well-known artists of the Ukiyoe school are prized by foreign collectors of color prints, and are

not infrequently cut up into their individual parts to supply their demands. Japanese collectors, among whom there are no small number devoted to picture sugoroku, are more conservative. Famous places in Yamato, well-known places in Kyoto and in Osaka, the pilgrims' road from Edo to Ise, and the old city plan of the open port of Yokohama, furnish themes for other games of sugoroku



CHILDREN PLAYING SUGOROKU

in my collection. Pictures relating to the theatre including portraits of celebrated actors, and scenes in well-known plays, like the Forty-Seven Ronins and the Romance of the Eight Dogs, are included, and with them may be mentioned a realistic picture of the interior of the old Japanese theatre by Kunimaro. Some are instructive, like a game for teaching children Chinese history and another illustrating the accomplishments of girls and women. Some are suggestive and humorous, as, for example, a picture of women bathing in a bath house, and of the sports of a messenger boy who stops to play on his way while engaged in an errand. Current events are commemorated with new sugoroku, and they are used even for advertisements by shops. Their number and variety is practically endless. And now, having reviewed most of the information concerning the subject at my command, I shall return to that statement concerning its origin that it came in early times from India and was known there as the Paramita game. Whatever may be the history of board sugoroku, I conclude that it is not unlikely that it was the Jodo game of picture sugoroku that came from India, and that whether or not it was invented by King Asoka, there is a certain validity in the Chinese-Japanese tradition.

S. C.

Picture sugoroku may be divided into two general classes. One is tobi or "jumping" sugoroku, in which the moves are made in accordance with indications at each station on the board. This is represented by the religious game of Jodo sugoroku. The other class is dochu, or "travelling" sugoroku, in which the moves are made around a fixed course according to throws with the die or dice, the sum of their faces being counted. These classes are indicated in the following list, the jumping sugoroku by a star, and the travelling sugoroku by two stars.

## LIST OF PRINTED SUGOROKU IN THE BROOKLYN MUSEUM

### *Religious*

- \*Gokuraku dochu dzue. Travellers' road to Paradise. Wood block print. Kyoto, 1848. (20742)
- \*Gokuraku dochu sugoroku. Traveller's road to Paradise. Wood block print. Kyoto, 1858. (20738)
- \*Jodo sugoroku. Pure land sugoroku. Pictures of angels and demons. Wood block print. (21237)
- \*Jodo sugoroku. Pure land sugoroku. Pictures of angels and demons. Wood block print. (21239)
- \*Eiri Imayo shukyo sugoroku. Illustrated present-day religious sugoroku. Wood block print. Nagoya, 1888. (20741)

### *Political*

- \*Sugoroku with names of officials of Imperial Court in Kyoto, from low to high. Wood block print n.d. Accompanied with die with Chinese characters. (21242)
- \*Sugoroku with names of officials of Shogun's Court at Edo, from low to high. Wood block print, n.d. (21244)

### *Educational*

- \*Doji gakumon morokoshi sugoroku. Children's studies of Chinese history sugoroku. Wood block print. Kyoto, 1788.
- \*Shimpan kokon meifu sugoroku. New print of famous women, ancient and modern sugoroku. Wood block color print. (20752)
- \*Nihon koshi sugoroku. Japanese pious children sugoroku. Tokyo, 1892. Wood block color print. (20751)
- \*Shojo kyokun asobi sugoroku. Girls' study and play sugoroku. Wood block color print. Tokyo, 1890. (20749)
- \*\*Edo murasaki Genji sakae. Stories of Genji sugoroku. Wood block color print by Hojuten Sanjin. (20774)
- \*Kotobuki shusse sugoroku. Lucky advancement sugoroku. With pictures of various occupations. Wood block color print by Kuniteru.

- \*\*Shimpan shoshonin shusse sugoroku. New edition merchants' advancement sugoroku. Wood block color print by Yoshifuji. Edo, n.d. (20898)

### *Travel*

- \*\*Tokaido ekiro kyoka sugoroku. The stations on the Tokaido, with humorous verses. Wood block color print by Hiroshige. (20897)
- \*\*Tokaido gojusantsugi dochu yusan sugoroku. Diversions at the 53 stations of the road of Tokaido sugoroku. Wood block color print. (20899)
- \*\*Kyoto meisho sugoroku annai. Sugoroku guide to famous places in Kyoto. Kyoto, 1909. Lithograph. (21139)
- \*\*Furyu ekuchiai Naniwa meisho michi annai. Guide of the road to the famous places in Naniwa (Osaka) with illustrated jocular poems. Wood block color print by Hanzan. (20740)
- \*\*Edo meisho shiki yukyo sugoroku. Diversions of the four seasons at the famous places of Edo sugoroku. Edo. Wood block color print by Kuniyasu. (20895)
- \*\*Asakusa koen ryounkaku toran sugoroku. Asakusa, sight-seeing-tower sugoroku. Wood block color print by Kunimasa 4th, Tokyo, 1890. (20750)
- \*\*Tomosuzume michikusa sugoroku. Friends' loitering sugoroku.
- \*\*Sangu jokyo dochu ichiran sugoroku. Birds' eye view of pilgrims' road to Ise and Kyoto. Wood block color print by Hiroshige. Edo. (20739)
- \*\*Yamato meisho sugoroku. Famous places in Yamato sugoroku. Painting in colors. (22542)

### *Theatre*

- \*Waridashi sugoroku. Picture of interior of theatre showing boxes for audience. Wood block color print by Kunimaro. Edo. (20772)
- \*Sammon goketsu sugoroku. Heroes at Sammon sugoroku. Famous actors, with a background of sammon, an entrance gate of Buddhist temple. Wood block color print by Kunichika. Edo. (20775)
- \*Kanadehon seichu sugoroku. Example of loyalty sugoroku (Story of 47 Ronins). Wood block color print by Kuniteru. Edo. (20744)
- \*Hakken-den inu no soshi sugoroku. Hakken-den, Romance of Dogs, sugoroku. Wood block color print by Kunisada, 2d. Edo. (20138B)
- \*Shitta taishi yamato sugoroku. Japanese story of Siddhartha sugoroku. A play founded on the life of Buddha. Wood block color print by Kuniteru. Edo. (20747)

## *Games*

- Gempei dakyu kassen sugoroku. Gempei polo game sugoroku. Wood block color print. (S. C. 556)
- \*Horoku choren sugoroku. Military exercise with horoku sugoroku. A boy's play at breaking horoku, or clay dishes. Wood block color print. (20783)

### *Miscellaneous (Festal)*

- \*Painted sugoroku with symbolic pictures of the 12 months. (21239)
- \*Zokuhen Shiranui sugoroku. Supplementary story of Shiranui. Scenes from theatre. Wood block color print. (20785)
- \*Shimipan matsuzukushi chousei sugoroku. New print of Pine Tree stories sugoroku. Wood block color print by Yoshichika. (20138C)
- \*Oatekomi tsujiura sugoroku. Great expectation Fortune telling sugoroku, (Portraits of actors in different characters). Edo. Wood block color print by Kunichika. (207461)
- \*Junikagetsu mitate sugoroku. Actors' assignment for the 12 months sugoroku. (Supplement to Kabuki Shimpo). Wood block color print by Yoshichika. Tokyo, 1887. (20748)
- \*\*Haru asobi musume sugoroku. Girls' New Year play sugoroku. With picture of ball, and of battledores with portraits of actors, and shuttlecock. Wood block color print by Yoshichika. (20745)
- \*Seinen haiyu ehagakai sugoroku. Young actors' post card sugoroku. Wood block color print. Tokyo, 1890. (20754)

### *Historical*

- \*Rengogun daisho sugoroku. Great victory of allied armies sugoroku. (Boxer rebellion), Tokyo, 1900. Wood block color print. (20784)
- \*Kempo happu saiten sugoroku. Festivity of the Proclamation of the Constitution sugoroku. Tokyo, 1889. Wood block color print. (20753)
- Happenings on the road of a boy's errand. Wood block color print by Hiroshige 2d. (20743)
- \*\*Gokaiko Yokohama sugoroku. Opening the Port of Yokohama sugoroku. Wood block color print by Yoshichika. Edo. (22054)
- \*Haruasobi keisei dochu sugoroku. Keisei procession New Year sugoroku. Wood block color print by Yoshichika. (20138)
- \*Yuki-no-hada hatsuyu sugoroku. First bathing sugoroku. Picture of bath house with women of various classes bathing. Wood block color print by Yoshichika. Edo. (20737)
- \*Odoke fukusuke sugoroku. Comic dwarf sugoroku. Wood block color print by Kuninao. Edo. (20786)

Boston July 12. 1762  
Received of Con: Rayward Esq. by the  
hands of Joseph Barrell, 10<sup>th</sup> Guinea's of Gold, his Daughters  
Pictur'd

M. J. Blackburn

JOSEPH BLACKBURN'S RECEIPT FOR THE PORTRAIT OF MRS. NATHANIEL BARRELL

## JOSEPH BLACKBURN IN BERMUDA

**S**LOWLY the mystery concerning Joseph Blackburn is being dissolved, and it is probably only a question of time before his origin and antecedents are brought to light.

The three articles on Blackburn, heretofore published by the writer in *THE BROOKLYN MUSEUM QUARTERLY*, set forth the evidence which determined his given name to be "Joseph" instead of "Jonathan B.," by which he had been known for nearly two generations.

In the comments on Joseph Blackburn's receipt, which is again reproduced, the writer stated <sup>(1)</sup> that it read "Boston, July 12, 1762," but further examination is convincing that it is dated "Portsm" (Portsmouth) and not Boston, as a comparison of the "P" in "Portsm" and the "P" in "Picture" will make clear. It is also rendered probable by the fact that Mrs. Barrell, for whose portrait this receipt acknowledges payment, resided for many years in Portsmouth after her marriage in 1758, and Blackburn was painting there in 1761. The receipt bears witness to the fact that the fee—10 guineas—received by Blackburn for his portraits, compares favorably with that charged by the leading Colonial portrait painters of his day. Copley received £9, 16s. each for the portraits of Mrs. Elizabeth Cummings and Mr. and Mrs. Marquaters.<sup>(2)</sup> Whether Blackburn's price included the cost of the frame as well we are unable to state, but it is unlikely. Copley made the charge above noted in 1769, when he was

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<sup>1</sup>The Brooklyn Museum Quarterly, October, 1919, page 229.

<sup>2</sup>See copy of receipt printed in the Catalogue of an exhibition of Early American Paintings held at the Brooklyn Institute of Arts and Sciences, February, 1917, in connection with portrait No. 10.

in the height of his fame, and the most fashionable portrait painter in the Colonies. The cost of a frame at that time is noted in addition as £1, 4s. We can deduce from this that a charge of ten guineas made by Blackburn in 1762, is at a rate commensurate with that charged by Copley in 1769, taking into account that the Cummings portrait is 25 x 30, while the Barrell portrait is 40½ x 50.

The earliest date found by Mr. Park in his examination of all the known Blackburn portraits is 1754, which appears on his signature to the portrait of Margaret Sylvester owned by the Metropolitan Museum.<sup>(3)</sup> This receipt, as noted in the former article, gives us the latest date yet discovered with regard to Blackburn, and the attention of the writer has lately been called to a date which, up to the present, precedes that found by Mr. Park.

Mr. Thomas Addis Emmett, in his history of the Emmett Family, included a chapter on "The Tucker Family in Bermuda," collateral connections, and therein has noted the fact that Blackburn went to Bermuda for the purpose of painting their portraits.<sup>(4)</sup> He says, at page 377:

"The portraits of the Tucker Family from 'The Grove' were painted in 1753 by J. Blackburn, who came from London to Bermuda for the purpose of taking them. He was evidently an artist of merit, and his painting of the lace is remarkably well done. At a recent visit to Bermuda the writer found these pictures had, within a few years, become so dilapidated from neglect that when photographed it did not seem possible they could be reproduced so successfully."

Mr. Emmett reproduced the portraits of:

1. Col. Henry Tucker of the Grove (1713-1787).

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<sup>3</sup> Two Portraits by Blackburn, by Lawrence Park; *Art in America*, February, 1919.

<sup>4</sup> *The Emmett Family*, Bradstreet Press, New York, 1898.



2. Anne Butterfield Tucker (his wife) with her children, Elizabeth and Nathaniel.

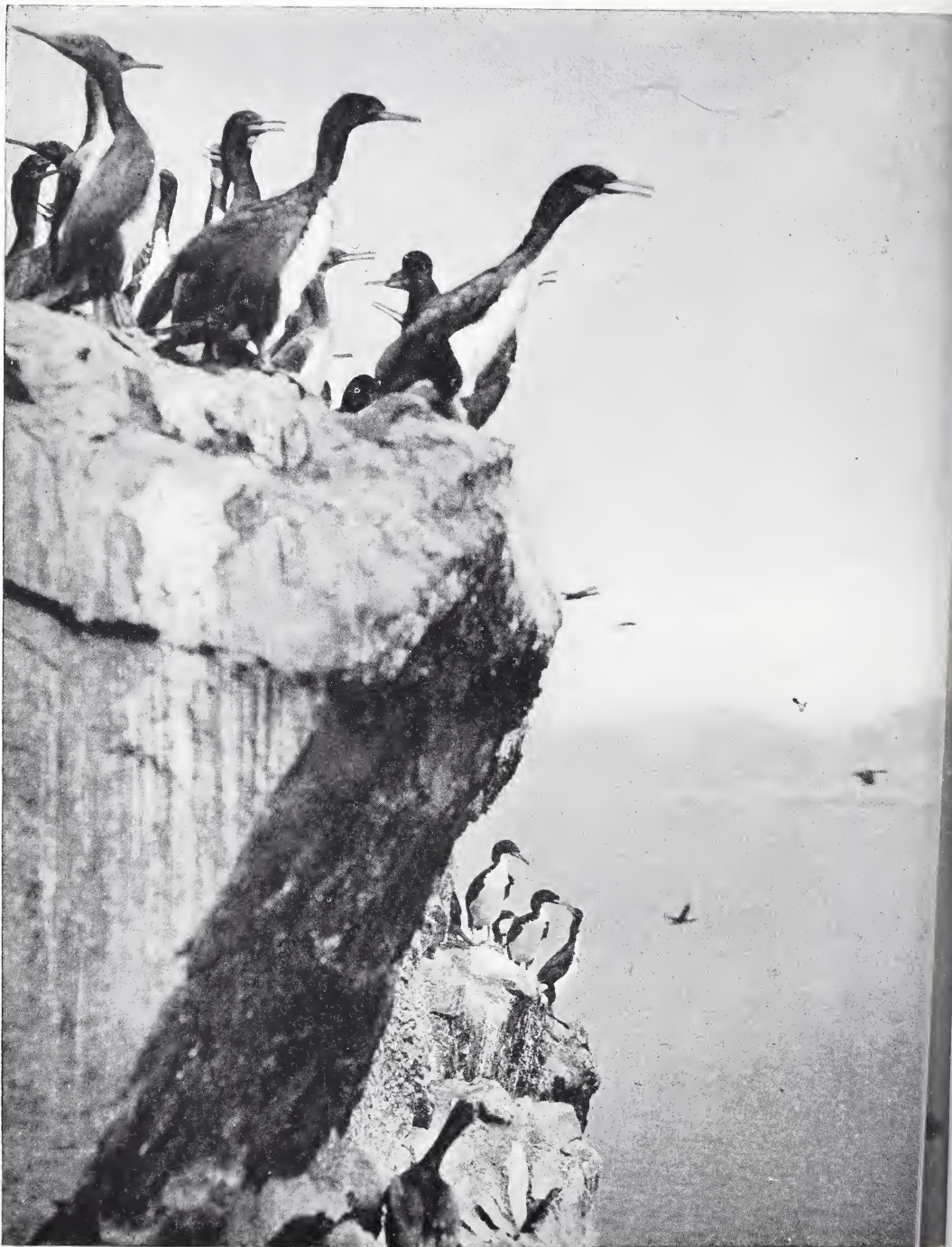
3. Frances Tucker of the Grove.

The last named, a portrait of a young girl of thirteen or fourteen, is by far the best, but all exhibit Blackburn's well known peculiarities. While it has seemed probable that Blackburn was an Englishman by reason of his method and style and the absence of any authentic evidence connecting his birth or training with this country, Mr. Emmett's record that Blackburn "came from London" is the first indication which has rested on more than conjecture.

Bermuda, at this time, was an important British colony, and there was a lively trade between the Island and New England. It is probable, therefore, that after the execution of these portraits Blackburn went direct to Boston, and that it was this commission which paved the way for his appearance in the North American Colonies.

Bermuda should prove a likely place in which information regarding this interesting Colonial painter can be sought.

J. H. M.



GUANAYES ON THE PRECIPICES OF PESCADORES ISLAND, OFF ANCON

## THE SEACOAST AND ISLANDS OF PERU. III.

### FROM CALLAO TO THE GUANO ISLANDS

**G**ARUA was falling in Lima when I left the city early in the morning of October 7, 1919, but the atmosphere over the ocean was clear and dry. Great numbers of seabirds were about, from the harbor of Callao northward as far as we could see—gannets, pelicans, cormorants of three species, several kinds of gulls, and fluttering groups of the exquisite, white-moustached, coral-billed Inca terns or *zarcillos*.<sup>1</sup> As soon as we were well off the land, Cape pigeons, shearwaters, and diving petrels or *potoyuncos*<sup>2</sup> appeared, as well as good sized flocks of phalaropes, which had migrated to this coast from Hyperborean breeding grounds.

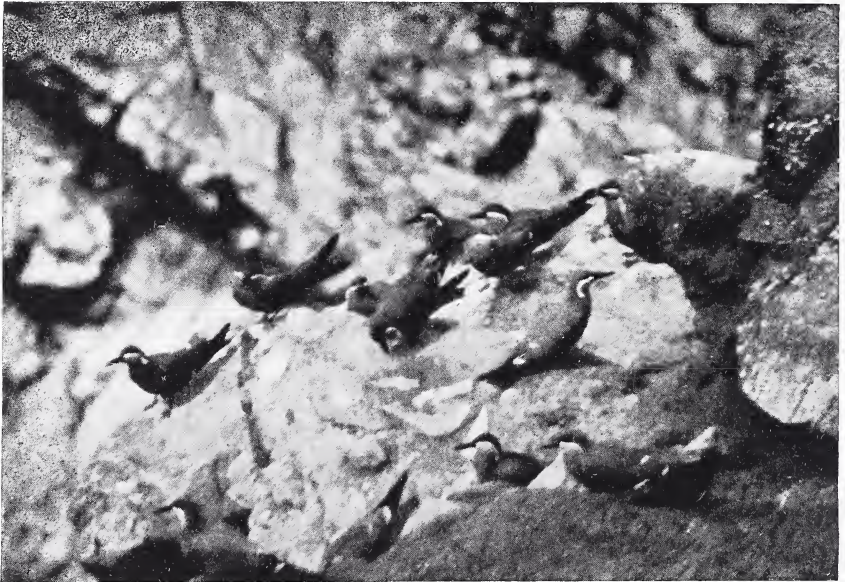
The Scotch-built trawler, 'Alcatraz,' upon which I had taken passage as the guest of the Compañía Administradora del Guano, was bound first to Huacho, 53 sea miles north of Callao, from where it was proposed to tow a guano-carrying schooner on the windward reach to the Chincha Islands. Captain Agostin Tassi filled a commodious arm-chair in the little steamer's stern all morning, good naturedly pointing out the landmarks of the varied coast, and telling rapid-fire tales about the birds and the lobos, which would doubtless have been highly entertaining if I could have understood a larger fraction of what he said. At noon we steamed between Mazorca and the guano-whitened rocks of Salinas Promontory, passing close to arched and caverned islets of the Huaura cluster, some of

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<sup>1</sup> *Larosterna inca*. The Spanish name means 'ear-ring,' and refers to the white tufts which I have called moustaches.

<sup>2</sup> *Pelecanoides garnoti*.

which were covered with breeding guanayes. Many pelicans occupied a small flattish rock south of Salinas Bay, and hundreds of others were standing statuesquely against the cliffs of the opposite shore. Inland, beyond the terraces and dunes, the upper slopes of high, yellow, coastal hills could be seen to be thickly sprinkled with matted growths of the sand-binding, bayonet-leaved, almost rootless plant, *Tillandsia purpurea*, which I had found previously upon the Morro Solar.



WHITE-MOUSTACHED ZARCILLOS BASKING ABOVE THE SURF OF A ROCKY POOL

The day continued cloudy until the first lap of our voyage was nearly ended, although the water towards the offshore horizon was brilliant sapphire blue beneath paler blue windows in the gray sky. In late afternoon the sun burned through the veil, enlightening the rosy dreamland of Beagle Mountains, named for the famous brig of Fitz Roy and of Darwin, which tower to a height of 4000 feet behind Salinas Bay. The warm, slanting beams also made the gulls in two vast, high flocks to the eastward shimmer

like snowflakes. One flock, numbering certainly more than a thousand birds, approached the 'Alcatraz,' and the birds settled in dense formation on the sea so near to us that I could identify them as Franklin's gulls,<sup>1</sup> winter wanderers from the western states of our own country, the same friendly species to which the Mormons have erected a monument in Salt Lake City in grateful remembrance of their grasshopper-eating services for the early pilgrims to Utah.

An hour before sunset a shoal of porpoises joined the 'Alcatraz,' and accompanied us in continually increasing numbers until we dropped anchor in Huacho Bay. They were beakless porpoises, with very pointed snouts, and the white color of the belly and flanks extended across the head in front of the eyes.<sup>2</sup> Troupes of them, sometimes as many as twenty-five together, raced along barely ahead of the trawler, so that their tails were in the foam from the cleaving stem. Their lithe bodies wound in and out among each other as they shot now up, now down, or swayed from side to side with the indescribable grace born only of water. When turning sharply they rolled on their sides, and frequently one would roll completely over without decreasing its speed or losing its place in the formation. The flukes of their tails seemed so rigid, so immobile, that it was hard to realize that they were the source of propulsion. Indeed, the beautiful, interweaving play made it appear that the fishlike beasts torpedoed through the water with a velocity not issuing from muscular energy. I have never seen creatures which gave the impression of fun, and the joy of life, more than they, and even members of the crew of the 'Alcatraz' watched their evolutions with rapt delight. Presently the steamer and the vanguard of *delfinos* ran down a potoyunco on the water. The startled

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<sup>1</sup> *Larus franklini*.

<sup>2</sup> Possibly *Cephalorhynchus albifrons* True.

petrel dived right in front of a line of well-toothed jaws, but from my position directly above I could see that the porpoises ignored it. My last impression was of a frightened, submerged bird, with widely spread feet, disappearing under the "bone-in-the-teeth" of the trawler's bow.

Porpoises evidently entered into the bill-of-fare on board the 'Alcatraz,' for many strips of the dark flesh of these animals were suspended above the pilot house. According to the black Colombian cook, the meat should hang for a fortnight in the open air before being eaten.

The sun had passed below the cloud-banks into a band of clear sky when we dropped anchor in the roadstead off the barrancos of Huacho. As the trawler swung about, the wind, which had not been perceptible while we were traveling before it, could be felt as a brisk breeze. The guano schooner 'Ballestas,' for which we had come, lay close by, and a San Francisco barkentine was unloading a product for which coastal Peru depends entirely upon ships from other lands, namely, lumber. Numerous fishing boats, with expectant sea-lions astern, were at work in the bay, and at evening interminable lines of seabirds could be seen against the lighter west, hurrying homeward.

The slow, windward trip to the Chincha Islands, with the foul-bottomed 'Ballestas' in tow, was one of never-failing interest, although marked by no striking event. We left Huacho in the forenoon of October 8, and passed through the Boqueron of Callao, between San Lorenzo Island and the mainland, shortly before dawn of the next day. Captain Tassi chose this tortuous and relatively dangerous course in order to avoid the full strength of the Humboldt Current, which, he said, was running strongly in the outside route. That active oceanic circulation of some sort was in progress all along our way was indicated by many parallel foam-lines, which formed an angle with the coast, and by rapid though slight changes in the tem-

perature of both air and sea. At frequent intervals I lowered marine thermometers into the surface water, and at night my lines came up all twinkling with fiery spots of the ocean phosphorescence. The extreme range of sea temperature during twenty-four hours was between 59.1° and 63° of the Fahrenheit scale.

During the second day, while we steamed along the coast between Pachacamac and Cerro Azul, and not far offshore from Asia Island and other important guano deposits, we ran through many "slicks" or glassy areas on the sea. They lay mostly between the foamy drift-lines, and were themselves usually more or less flecked with suds and bubbles. These slicks proved to be the feeding grounds of flocks of northern phalaropes<sup>1</sup>, aggregating tens of thousands of birds. This species of swimming snipe, which breeds in the boreal parts of North America, had apparently never before been recorded from the southern hemisphere. Its winter home had been, in fact, unknown, although correctly assumed to lie somewhere in the oceans south of the equator. The phalaropes that we encountered were shy and restless, usually taking wing when the 'Alcatraz' drew near. During subsequent field work I found them to be common all along the coast of Peru.

At three o'clock on the morning of the tenth, I was awakened by the slowing down of the 'Alcatraz's' engines, and, going on deck, I saw the three Chincha Islands a mile or so ahead. At daybreak we cast off the 'Ballestas' in the north channel, and then skirted the grottoed shore of Central Island to an anchorage abreast the headquarters of the Compañia Administradora del Guano. The endless, undulating and interlacing files of guanayes were flying overhead across the strait; gannets and zarcillos were fishing up and down the green waterways; a gray fulmar<sup>2</sup>

<sup>1</sup> *Lobipes lobatus*, identified from a specimen.

<sup>2</sup> *Priocella antarctica*.

floated lightly near by; penguins<sup>1</sup> loafed at the surface; and lobos were wallowing and jumping clear out of water. The prospects were everything that a naturalist could desire.

### THE GUANO INDUSTRY OF MODERN PERU

The Chincha Islands, which make up part of the outer border of the Bay of Pisco, formerly contained the most notable deposits of Peruvian guano, not only because of the great quantity of the valuable substance which had accumulated here, but also because ancient Chincha guano had retained a higher percentage of nitrogen (14 to 17 per cent.), the chief fertilizing element, than the guano of the Lobos Islands in the somewhat less arid region of northern Peru.

“Guano owes its value to the peculiar manner in which its components are united, by the alchemy of the bird’s intestinal tract, into a compound more easily absorbed by plants from the soil to which it is applied than any fertilizer synthetically composed. The nitrogenous components of guano appear as urates, carbonates and oxalates; and other organic nitrogen compounds, together with guanine, a substance which is peculiar to guano. In addition to these occur potash and other alkaline salts, while the phosphoric acid is present as calcium and ammonium phosphates.”<sup>2</sup>

In the literature of the subject, Peruvian guano has been often called “the deposits of birds and seals,” but that the contribution of the latter animals is negligible, at least as to quality, has been shown by Dr. R. E. Coker. The same author gives tables of analyses of recent samples of cormorant guano from the Ballestas Islands, of which the following figures show the average composition :

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<sup>1</sup> *Spheniscus humboldti*.

<sup>2</sup> Paragraph taken verbatim from Forbes’s manuscript report, cited hereafter.



<i>Moisture</i>	<i>Sand</i>	<i>Organic matter</i>	<i>Phosphoric acid</i>	<i>Alkalies etc.</i>	<i>Nitrogen content</i>	<i>Equal to ammonia</i>
19.83	1.93	53.13	10.61	13.51	15.32	19.32

The mean of 78 samples of older Peruvian guano from various sources is as follows:

<i>Moisture</i>	<i>Sand</i>	<i>Organic matter and salts of ammonia</i>	<i>Alkaline salts containing phosphoric acid</i>	<i>Earthy phosphates</i>	<i>Equal to ammonia</i>
13.67	1.83	52.05	9.67	22.78	16.52

To put the matter as simply and forcibly as possible, it may be said that, if the value of fertilizer be calculated according to nitrogen content, the best Peruvian guano is more than thirty-three times as effective as farmyard manure.

It is not within the purpose of this article to recount the early history of guano exploitation, or to revive tales of the unfortunate period between 1849 and 1884, during parts of which the rulers of the Peruvian Republic attempted to conduct a government without recourse to taxation, persistently meeting the financial needs of the nation by mortgaging future income from the supposedly exhaustless supply of fertilizer. Nevertheless, I wish to quote an excellent epitome by Dr. Coker, which will indicate the fundamental importance of guano to Peru and the condition to which the great national resource had been reduced by a commercial and financial bacchanal of sixty years' duration.

Centuries before the beginning of modern American agriculture, there existed on the west coast of South America, a civilization of high attainments in agriculture, in textile industries, and in architecture.

The ancient Peruvians found their westward land a vast desert . . . except for a few narrow and fertile valleys traversed by inconstant streams. They might have confined their farming operations to the shores of these natural water-courses, but, as an aggressive and intelligent people, they extended their cultivated fields far over the naturally arid wastes.

This they accomplished by developing a science of agricultural engineering marked by extensive irrigation works, with canals and ditches that followed the contours of hillsides, tier after tier, or pierced sharp ridges with remarkable tunnels.

The great obstacle Nature had placed in the way of their agriculture being overcome, they found upon the coast and islands a unique compensation for their difficulties. The same conditions which made the lands naturally arid had also conserved to them the best of agricultural aids in Peruvian guano.

They took fertilizer from the islands to enrich the lands, even in the high altitudes . . . two or three miles above sea-level. Incidentally they left in the kitchen-middens of the camps upon the islands, relics of pottery and metal-ware suggestive of an origin of the guano industry dating back at least to an early period in our Christian era.

These early Americans appreciated the value of the producing birds, and they not only enacted most rigorous edicts for the protection of their feathered benefactors, but, according to the account of the Inca Garcilaso de la Vega, they so administered the industry of guano extraction as to make possible the effective conservation of the resources with which Nature had endowed them.

With the Spanish conquest and the consequent decline of agricultural and industrial life, the guano industry fell away to a condition of insignificance until near the middle of the last century. . . .

Up to about 1840 . . . the beds remained virtually undiscovered to the foreign world. Existing then in practically undiminished quantity, the deposits represented the accumulation of thousands of years, lying in thick beds, exposed or deeply buried, and waiting only to be shoveled up and loaded into ships for conveyance to the markets of the world.

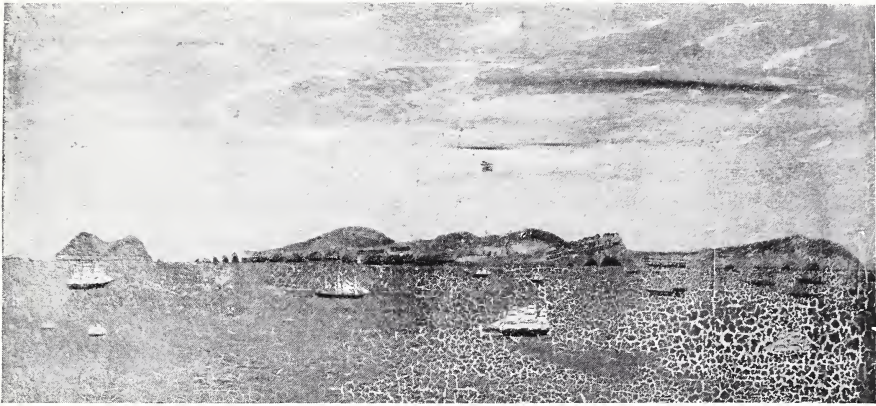
After guano was actually introduced to the foreign markets, about 1843, there began an era of extraction on a scale hitherto unknown. Islands were surrounded by vessels, fifty or more at a time, and each year saw the disappearance of hundreds of thousands of tons.

It is stated that more than ten million tons were extracted between 1851 and 1872 from one small group of islands, representing an average annual exportation to the value of twenty or thirty millions of dollars. A single island, it is said, was lowered more than a hundred feet by the removal of its thick crown of guano.

The possibility of exhaustion of the deposits was not then contemplated, and no thought was given to conserving the birds. <sup>1</sup>

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<sup>1</sup> Coker, *The National Geographic Magazine*, June, 1920, pp. 539-543.



NORTH CHINCHA ISLAND ABOUT THE MIDDLE OF THE 19th CENTURY, FROM A SAILOR'S PAINTING IN THE POSSESSION OF THE PEABODY MUSEUM, SALEM, MASSACHUSETTS. THE SCENE WAS APPARENTLY PAINTED FROM THE DECK OF A VESSEL AT ANCHOR. ABOUT THIRTY SAILS CAN BE COUNTED IN THE ORIGINAL, AND THE CLUSTERS OF HOUSES, THE DOCK, AND THE SEA-CAVES CAN BE CLEARLY SEEN. AT THE EXTREME LEFT IS THE ISLET KNOWN AS LA YEGUA (THE MARE).



THE EASTERN END OF NORTH CHINCHA ISLAND, AS SEEN FROM THE CLIFF OF CENTRAL ISLAND, OCTOBER, 1919. THE BARK IS LOADING GUANO FROM THE LIGHTERS ALONGSIDE.

The result of long years of mismanagement and unsound methods was that at the close of the nineteenth century Peru found her guano deposits reduced to such a point that the country's agriculture was threatened, besides which control of the remaining supply was largely in the hands of foreign creditors. The prospect for an increment of new guano was, moreover, extremely dark, because the welfare of the birds, which are the manufacturers, had been ignored; they had, indeed, been disturbed, driven away, or even wantonly slaughtered, to such an extent that the repletion of their numbers seemed unlikely. Dr. F. A. Lucas, Director of the American Museum of Natural History, who spent twelve weeks at the Chincha Islands in 1869, has told me that even at that early date the islands had been swept clear of guano birds, and that in all parts of the Peruvian coast which he visited he saw no sign of the huge, streaming flocks such as alone connote a healthy and productive condition of the guano-making colonies, and, happily, such as can now be seen again along the seacoast of the Incas.

The rehabilitation of the Peruvian guano traffic, the conversion of an exploitation into an industry, the repopulation of the barren rocky islands with colonies of birds whose numbers may be compared with those of the flocks protected by the aborigines, and the building up from the wreck of the past of the greatest of all business undertakings based upon the conservation of wild animals, is an inspiring story of modern Peru. In the short space of a dozen years the larger part of the change has been accomplished. The contract system of guano extraction, with its cut-throat competition and waste, has been abolished, and management has been centered in the national, semi-official *Compañía Administradora del Guano*, the policy of which makes immediate advantage secondary to a rigid protection of the birds, which are the foundation of perpetual future resources. Only two islands, Lobos

de Tierra and Lobos de Afuera, remain in bond to a private corporation which, as a creditor of the government, is still entitled to extract and sell several hundred thousand tons of guano. But as soon as the old debt has been cancelled, these stations will likewise revert permanently to national administration which, in the meanwhile, exercises the right of supervision over the birds upon the leased islands.

While credit for reorganization of the guano situation belongs in the main to the far-sighted and patriotic citizens of Peru who succeeded in pushing through the necessary legislation, the investigations and recommendations of at least two foreign experts must by no means be overlooked. One of these is Dr. Henry O. Forbes, whom I have mentioned in a previous chapter, and who, in 1913, after several months of personal work under the joint auspices of the government and the Peruvian Corporation, made a detailed report on the guano birds to President Billinghurst. The other is Dr. Robert E. Coker of the United States Bureau of Fisheries, who, through a long series of publications in both Spanish and English, has recorded the observations and constructive conclusions of his scientific studies for the government of Peru during 1907 and 1908.<sup>1</sup> More than any other individual,

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<sup>1</sup> Forbes's papers are as follows:

- 1913. The Peruvian guano islands. *The Ibis*, ser. 10, vol. 1, pp. 709-712. (Under "Notes and Discussion.")
- 1913. Report on the Guano-Producing Birds of Peru, presented to His Excellency, Don Guillermo Billinghurst, President of the Republic, May 8, 1913. (Unpublished bound manuscript; 96 typewritten pages, with numerous illustrations in the form of photographs, charts, etc. Royal octavo size.)
- 1914. Notes on Molina's Pelican. *The Ibis*, ser. 10, vol. 2, pp. 403-420.

Coker's papers are, in part:

- 1907-1909. Numerous articles in the "Boletín del Ministerio de Fomento," Lima, vols. 5 to 7.
- 1908. Regarding the Future of the Guano Industry and the Guano-Producing Birds of Peru. *Science*, N. S. vol. 28, pp. 58-64.

moreover, Dr. Coker has made the natural history, fisheries and guano industry of the Peruvian coast familiar to the general reader as well as the specialist. Both Coker and Forbes gave their advice at a time when it seemed unlikely to be followed, but subsequent action was undoubtedly strongly influenced by the work of these two pioneers.

The first undertaking of the *Compañía Administradora del Guano*, under the able directorship of Señor Francisco Ballen, was to make each of the numerous guano islands a bird sanctuary, closed at all seasons of the year to unauthorized visitors. Competent guardians, with duties scarcely less exacting than those of lighthouse keepers, were posted as permanent residents upon every group. Clandestine guano extraction, the stealing of birds' eggs for food or for the use of the albumin in clearing wine, and other disturbances which had formerly caused havoc in the colonies, ceased at once. The old method of extracting guano without regard to the presence or physiological condition of the birds has, of course, been abolished, the islands, under the new rule, being worked according to a system of rotation which leaves ample and congenial breeding grounds always available. Courting or nesting birds are now carefully shielded from disturbance. Moreover, after removal of the guano, an island is promptly vacated and is thereafter given over to the complete possession of the birds for a period of approximately thirty months, at the expiration of which the date for a renewal of digging operations is determined only after careful reconnaissance.

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1910. The Fisheries and the Guano Industry of Peru. Bulletin of the Bureau of Fisheries for 1908, vol. 28, pp. 333-365, plates 12-17.
  1918. Ocean Temperatures off the Coast of Peru. The Geographical Review, vol. 5, pp. 127-135.
  1919. Habits and Economic Relations of the Guano Birds of Peru, Proceedings of the U. S. National Museum, vol. 56, pp. 449-511, plates 53-69.
  1920. Peru's Wealth-Producing Birds. The National Geographic Magazine, vol. 37, pp. 537-566.

The creation of a technical section of the guano administration, in charge of a trained agronomical engineer, Señor J. A. de Lavalley y Garcia, has resulted in important scientific work upon the islands, including meteorological and zoological investigations, and a detailed study of diseases of the birds. The same department has also conducted a progressive advertising campaign in order to make the value and availability of guano familiar to planters throughout the Republic.

The régime of the Compañía Administradora del Guano, with its well-balanced regard for both business and conservation, has resulted in a nearly uniform increase in the annual increment of guano, as well as a promising outlook for a continually augmenting supply while the birds are repopulating the breeding grounds to the limits imposed by space and the nutritive resources of the littoral ocean. Since 1910, the administration has issued an annual 'Memoria' containing statistical data, from which the following table of production has been taken:

<i>Seasons</i>	<i>Guano Production</i>
1909-10	25,370 tons
1910-11	24,921 "
1911-12	18,636 "
1912-13	24,350 "
1913-14	31,486 "
1914-15	24,446 "
1915-16	43,721 "
1916-17	59,208 "
1917-18	87,898 "
1918-19	80,517 "

The slight fluctuations in the column are doubtless due to the fact that no island is worked two years in succession, which results in a somewhat disproportionately large yield for the seasons in which the product of the most important islands is included. In a letter dated August 24, 1920, Señor Ballen writes that the guano output for the

current year will exceed 82,000 tons, of which 70,000 tons will be required by native agriculturists and 12,000 tons will be at the disposal of the Peruvian Corporation for export. It should be understood that the tabulated figures refer to newly deposited guano, for the so-called "fossil" beds have been long since exhausted except upon Lobos de Tierra and Lobos de Afuera.

No less interesting than the steady increase in the guano supply is the fact that its average nitrogen content, which determines the fertilizing efficacy, has risen from 8.65 per cent. in 1913-14, to 12.52 per cent. in 1919-20.

The Compañía Administradora del Guano is capitalized at \$1,000,000, and possesses extensive equipment, including nine cargo vessels, a tug, four motor launches and numerous barges and smaller craft. Guano is shipped to every port of the Republic, and is used in the cultivation of a variety of crops, although sugar cane claims the greater portion. During the fiscal year ending March 31, 1920, 220 planters and corporations purchased guano for use in Peru, the quantities ranging between 2 and 3500 tons, with an average of about 335 tons. The sale price is fixed by law as follows: from each ton of 920 kilograms the government derives a revenue of \$1.25 per unit of nitrogen. If average analyses of one shipment of guano, for instance, indicate 12 per cent. of nitrogen, the federal impost amounts to \$15.00 per ton. To the latter sum the Compañía Administradora del Guano adds the cost of extraction, loading, transportation, insurance, public benefit tax, etc., plus a uniform profit of 10 per cent.

Since October, 1917, the guano administration has been entrusted with the management of lighthouses and luminous buoys of the Peruvian coast, which has resulted in a beneficial co-ordination of the work of light-keepers and the guardians of the birds.



## THE GUANO-PRODUCING BIRDS

Many species of birds have contributed to the accumulations of Peruvian guano, and at various times one kind or another may have successively assumed the position of leading economic importance. Even within recent years the relative ranks of at least two species have changed order, and there is much evidence to show that factors which probably include not only human interference, but also aberrations in oceanic circulation (such as might affect the food supply), and the occurrence of pandemic disease among the birds, have caused profound changes in the avian population at various groups of islands. But, notwithstanding the reports of certain early observers, which attribute leading rôles as guano producers to penguins, diving petrels and other birds that are today almost negligible, it seems certain that in the past as well as at present first place has generally been occupied by three or more species of the single order Steganopodes (totipalmate swimmers), the group which includes the cormorants, the pelicans and the gannets or boobies. These birds are, of course, fish eaters. The vast supply of Peruvian guano is therefore ultimately dependent upon the same ecologic chain of life which I have described in the first part of this article (pp. 88-90). A striking picture of the abundance of the guano birds, and of the anchovies and other antecedent marine organisms is furnished by Coker (1910):

In contrast to the barrenness of the coast [of Peru] there is a peculiar wealth of certain forms in the open ocean. The great red seas, formed sometimes, at least, of myriads of microscopic dinoflagellates [peridinea] algae, are of common occurrence. . . . Sometimes, too, great areas of the surface of the sea are reddened by the vast numbers of small crustacea (*Munida*), which then play a part of great importance as food for the fishes and for the guano-producing birds. More striking still are the immense schools of small fishes, the "anchobetas" (*Engraulis ringens* Jenyns), which are followed by numbers of bonitos and other fishes and by sea lions, while at the same time they are preyed upon by



NESTS OF THE PIQUERO ON SOUTH CHINCHA ISLAND, NOVEMBER, 1919  
ABOVE: PIQUEROS, ONE GUANAY, AND TWO ZARCILLOS AT THE BRINK OF  
A CLIFF ON NORTH CHINCHA ISLAND

the flocks of cormorants, pelicans, gannets and other abundant sea birds. It is these birds, however, that offer the most impressive sight. The long files of pelicans, the low-moving black clouds of cormorants, or the rain-storms of plunging gannets probably can not be equaled in any other part of the world. These birds feed chiefly, almost exclusively, upon the anchobetas. The anchobeta, then, is not only . . . . the food of the larger fishes, but, as the food of the birds, it is the source from which is derived each year probably a score of thousands of tons of high grade bird guano. . . . . No more forcible testimony to its abundance could be offered than the estimate, made roughly, but with not wide inaccuracy, that a single flock of cormorants observed at the Chincha Islands would consume each year a weight of these fish equal to one-fourth of the entire catch of the fisheries of the United States.

In the course of my narrative, I have referred frequently to the immense flocks of guano birds which never fail to astound and delight visitors to the Peruvian coast. Below is a vivid account of a characteristic scene witnessed in November, 1918, by Dr. Frank M. Chapman of the American Museum of Natural History.

There is doubtless no area of equal extent in the world with a larger sea-bird population than the waters off this coast. Throughout its entire length of some 1,200 miles, birds are always present in large numbers, and when some unknown cause induces the small fish on which they feed to appear in a comparatively restricted area in incalculable myriads, there is a corresponding concentration of the feathered forms which prey upon them.

On November 20, when we were anchored off the port of Salaverry, it was obvious that we were in the center of such a gathering. Whether one looked north, east, south or west, birds could be seen in countless numbers passing in endless files, fishing in dense, excited flocks or massed in dark islands on the sea. If one looked toward the shore, where the bare, blazing sand-dunes smothered in smooth banks the base of coastal hills rising dark and desolate behind them to be in turn over-topped by the distant Andes, long, waving, whip-like streamers and banners of birds passed in endless, undulating files sharply silhouetted against the atmospheric mountains.

Seaward, like aërial serpents, sinuous lines crawled through the air in repeated curves which lost themselves in the distance, or processions streaked the sky or water in rapidly-passing, endless files, flowing steadily by, hour after hour, during the entire day without ceasing, and with but

slight breaks in the line. At times the flocks were composed of Cormorants, with, at intervals, an occasional white-bodied, brown-winged Booby. At others, they would be made up almost wholly of Boobies, accented here and there by a Cormorant, while for an hour or more Cormorants were passing northward some forty feet above the sea, and below them, low over the water, Boobies were flying southward, the head and tail of each procession being beyond the limit of vision. The Booby formation was less regular than that of the Cormorants, three or four birds often traveling abreast, and they passed at an average of three hundred per minute. It was not possible, however, to estimate from such observations the number of birds which passed a given point during the day, since the direction of flight was at times reversed as the birds sought new fishing grounds.

These were near the shore, and the focal points toward which sooner or later the birds converged, resulted in a scene to which no description can do justice. There was not a passenger aboard the ship who did not express his lively interest in it, and throughout the day it commanded untiring and often excited attention.

The Cormorants fished from the surface, where they were evidently surrounded by a sea of the small fry, which, with much plunging and diving, they gobbled voraciously, until, their storage capacity reached, they rested in great black rafts on the water, waiting for the processes of digestion to give both excuse and space for further gorging.

The Boobies fished from the air, plunging headlong and with great force from an average height of fifty feet into the water almost directly. Like a great flying spear-head they strike the water, and disappear in the jet of foam which spurts upward as they hit the surface. It is a more thrilling, reckless performance than even the plunge of the Fish Hawk. The dive of a single Booby, like that of the Hawk, is always a notable exhibition of skill, strength and perfection of the winged fisherman's art. Only a person rarely gifted in the use of words could adequately describe it. How, then, can one hope to paint a pen-picture of a thousand Boobies diving, of a skyful of Boobies which, in endless streams, poured downward into the sea? It was a curtain of darts, a barrage of birds. The water below became a mass of foam from which, if one watched closely, hundreds of dark forms took wing at a low angle to return to the animated throng above, and dive again; or, their hunger satisfied, they filed away with thousands of others, to some distant resting place. It is difficult to understand why the birds emerging from the water are not at times impaled by their plunging comrades, and how the Cormorants, always fishing on or near the surface, escape. But the most amazing phenomenon in all this amazing scene was the action of flocks of Boobies of

five hundred to a thousand birds, which, in more or less compact formation, were hurrying to join one of the Booby squalls which darkened the air over the fishing grounds. If, unexpectedly, they chanced to fly over a school of fish, instantly, and as one individual, every booby in the flock plunged downward and in a twinkling the air, which had been filled with rapidly flying birds, was left without a feather! This spectacle, the most surprising evolution I have ever seen in bird life, was witnessed repeatedly during the day.

We left Salaverry late in the afternoon, when the setting sun revealed an apparently endless succession of mountain ranges leading to the far-distant Andes, and seemed to light each with a different color—gray, pink, brown or purple—and the birds were still waging active warfare against the inhabitants of the waters. But I could look at them no longer without experiencing a feeling of confusion and dizziness. For the first time in my life I had seen too many birds in one day.<sup>1</sup>

At the present time, four species, comprising one cormorant, one pelican and two gannets, belong in the category of important guano producers. One of the gannets is confined to the northernmost Peruvian islands, and is of much less value than any of the other three birds.

#### THE GUANAY (*Phalacrocorax bougainvillei*)

*Guanay* is presumably the Quichua word for “guano bird,” an implication that in ancient times, as well as to-day, this species occupied a peerless position. From an industrial point of view it is doubtless the most valuable bird in the world, and the term “billion dollar bird” has been applied to it without hyperbole. Coker estimates that the money value of each pair of guanayes to the Peruvian people is not less than \$15.00.

The guanay is a shag or cormorant belonging to a well-defined, white-breasted branch of the family. The other members of this branch inhabit high southern latitudes. The guanay’s nearest relatives, in fact, are shags of the Strait of Magellan, New Zealand, various subantarctic

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<sup>1</sup> Chapman, “Bird-Lore.” 1919, vol. 21, pp. 89, 90.



PART OF THE COLONY OF GUANAYES ON SANTA ROSA ISLAND, INDEPENDENCIA BAY, NOVEMBER 16, 1919

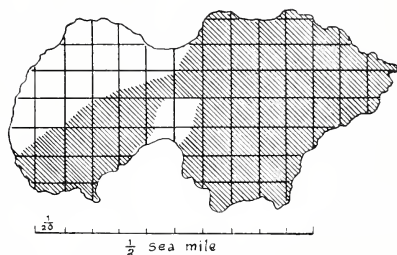


GUANAYES ON THEIR CRATER-LIKE NESTS OF GUANO, WHICH, AT THE END OF A BREEDING PERIOD, MAY HAVE ATTAINED A WEIGHT OF 12 POUNDS. PESCADORES ISLAND, DECEMBER 15, 1920.

islands, and the shores of the Antarctic Continent, while its relationship with other cormorants of South America, or with those of the northern hemisphere, is relatively remote. Since the guanay is indigenous along the west coast of America, from central Chile to within six degrees of the equator, its distribution is similar to that of numerous other vertebrates of southern origin which have greatly extended their northward ranges owing to the hydrographic effects of the Humboldt Current (*vide* Part I, pp. 91-94).

The guanay has a glossy green and blue-black upper surface, a white breast and throat, and pinkish feet. Its iris is brown, but an area of green, naked skin surrounding the eye, gives it the appearance of a green-eyed and very large-eyed bird. A second ring of turgid red skin, outside the green lid, adds to its extraordinary expression. According to Coker, a full-grown bird weighs four and a half pounds.

The guanayes walk in an upright attitude, somewhat after the manner of penguins. They breed upon the plateaus and hillsides of the Peruvian islands in densely concentrated colonies, the nests averaging three to each square meter of surface. As a whale's first "duty" is to be large, so that of the guanayes is to be numerous, and observers have made extremely high estimates or guesses concerning the population of the colonies. Coker's careful measurements show that not less than a million birds nested within the



Central Chincha Island showing, in shading, the area occupied by a colony of guanayes on January 1, 1913. Copied from the Report of Forbes. According to Forbes, each square, which represents one-twentieth of a square nautical mile, contained 40,836 nests. Even if his estimate was 25 per cent. too high, the island would still have had more than 1,400,000 nests. Allowing an average of two young birds to each nest, this would have meant a total population of 5,600,000 young and adult guanayes after the eggs had hatched. Not less than a thousand tons of fish per day would be required to sustain such an aggregation.

limits of a single homogeneous colony on the south Chinchá island at the time of his visit. Forbes states that the guanayes "congregate to the number of ten millions," and, while his estimate of four nests per square meter is unquestionably too high, it is also likely that the colony on the central Chinchá island in January, 1913, which he inspected, was more extensive than any which has since formed upon a single island.

The breeding season is practically continuous throughout the year, for several broods are commonly raised, and the flight of the last families of the young of one season, in May or June, for example, will be followed hard by the courting and love-making of adults in preparation for the breeding season of the second southern spring.

During the course of my field work in Peru (Sept. 1919-Feb. 1920), guanayes were breeding upon islands of all the more important groups from Lobos de Tierra southward, with the exceptions of Lobos de Afuera and the south island of Guañape. Their distribution, however, was peculiar and erratic, and in many instances the birds occupied only one of two or more adjacent islands. The best of all the colonies were in the central region of the coast, particularly upon the islands of Pachacamac, Pescadores, Mazorca and the north island of Guañape. Each of these sites contained a greater number of guanayes than the more famous stations of the Chinchás.

#### THE ALCATRAZ (*Pelecanus thagus*)

The *alcatraz* is one of the largest of pelicans, with a weight approximating 15 pounds, and exceeding in size the California white pelican. In feeding habits and appearance, it resembles rather the brown pelican of subtropical North America, although its coloration is subject to very extensive variation due to age, physiological con-





ALCATRACES AND GUANAYES. CANEVARO PENINSULA, LOBOS DE TIERRA,  
JANUARY 14, 1920

dition, and perhaps other causes. The white or yellow head, with a tuft or topknot, the yellow necklace, dark brown nape and the blue, green, yellow and orange or reddish hues of the great bill and pouch, are striking marks.

There is reason to believe that in past times the alcatraz was an extremely important guano producer, perhaps even the bird of first rank at certain of the islands along the whole length of the Peruvian coast, and also upon parts of the mainland. Even as recently as the visit of Forbes (1912), alcatraces bred in large numbers upon the Chinchas and other islands in the bay of Pisco. Coker, whose investigations were made from four to six years earlier, assigned to the species the position of second importance, although he found it abundant at only the northern islands.

Today the alcatraz deserves no more than third rank as a producer of guano, for second place has been securely occupied by one of the gannets. The decline of the alcatraz has undoubtedly resulted from human interference, to which it is the most susceptible of all the guano birds. It is invariably the quickest to abandon its nesting grounds if molested, and, in my opinion, is by all odds the least practicable of the birds from an industrial point of view.

During the Museum's expedition, small groups of breeding alcatraces were noted upon the south Ballestas island and the south island of the Chinchas. At Lobos de Tierra, in northern waters, there were eight well distributed colonies, none comprising more than two hundred pairs of birds. Lobos de Afuera, the present headquarters of the species, supported an impressive aggregation, which may have numbered 200,000 birds, upon the northern half of the western island. This magnificent colony can be saved from diminution or extinction, and can be made to yield a perpetual supply of guano, only if extraction be conducted in such a manner as to leave one

of the two main islands of Lobos de Afuera always undisturbed.

The range of the alcatraz is practically identical with that of the guanay. Like the latter, moreover, it reproduces throughout the year, although less prolifically during the winter season, May to September.

### THE PIQUERO (*Sula variegata*)

*Piquero* is the Spanish word for lancer, an appropriate appellation for this gannet, whose spectacular plunges are familiar sights throughout the length of the Humboldt Current. It is the most abundant of the guano birds, and, as a producer of available fertilizer, it has undoubtedly won the place of closest rival of the guanay. Piqueros nest mostly upon the cliffs and pinnacles of the islands, but, with the reduction in the alcatraz population, they have taken to spreading over the flat surfaces, or *pampas*. Curiously enough, early observers, such as the Peruvian naturalist, Raimondi, have recorded that formerly these gannets nested habitually in the central parts of the islands. All modern visitors, however, have found them to be typically, and almost exclusively, cliff-dwelling birds, and their reinvasion of the insular tablelands is certainly a very recent development. I noted the interesting fact that piqueros nesting upon level ground were shyer and more susceptible to fright than those occupying the normal environment of the cliffs.

In 1919-1920, piqueros were found breeding upon all of the islands visited, but in very small numbers to the southward of the Ballestas group. At the Chincha Islands, and, more especially, at Lobos de Tierra, many were nesting upon areas of flat ground, while the south Guañape island was occupied exclusively by this species.



PIQUEROS NESTING ON THE PAMPA OF SOUTH GUAÑAPE ISLAND,  
NEW YEAR'S DAY, 1920



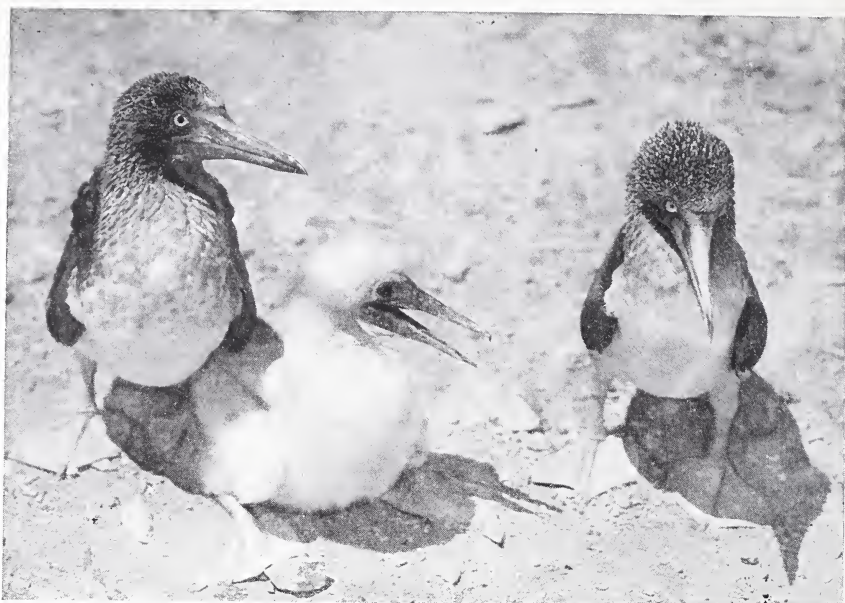
A BROODING PIQUERO, WITH CHICKS WHICH HAVE JUST BEGUN TO SPROUT  
FEATHERS. SOUTH CHINCHA ISLAND, NOVEMBER, 1920

The piquero is a white-bodied bird, with variegated brown wings and back, a red eye and bluish bill and feet. Adult specimens weigh between three and three and a half pounds. Coker quotes von Tschudi to show that a single piquero may produce as much as five ounces of guano in a day. "Supposing 1 ounce of this to be deposited at the island each day (a low estimate), it is evident that a thousand piqueros would produce 365,000 ounces a year, or  $11\frac{4}{10}$  tons a year—or a million birds 11,400 tons, say, practically half a million dollars' worth" (Coker, 1919). The piquero is in all ways a less sensitive and more adaptable bird than the alcatraz, and in future the relative standing of the two is certain to swing more and more in favor of the former.

#### THE CAMANAY (*Sula nebouxi*)

The *camanay* is the "blue-footed booby" of the American Ornithologists' Union 'Check-List,' and the only one of the Peruvian guano birds which belongs also to the fauna of North America. In the north of Peru, where this gannet is common, it is called the "piquero," and the term "camanay" is applied to the preceding species (*Sula variegata*); along the central part of the coast, where *Sula nebouxi* is rare, the application of names is reversed. In other words, the less familiar gannet, whether one species or the other, is called "camanay" by the native fishermen, while the commoner and better known bird in any locality is the "piquero." In consistently employing the term *camanay* for the blue-footed booby in this article, I depart from the usage of Dr. Coker, but follow that which has been definitely adopted in the publications of the Peruvian guano administration.

Although reckoned the least important of the guano birds, the *camanay*, through six years of undisturbed

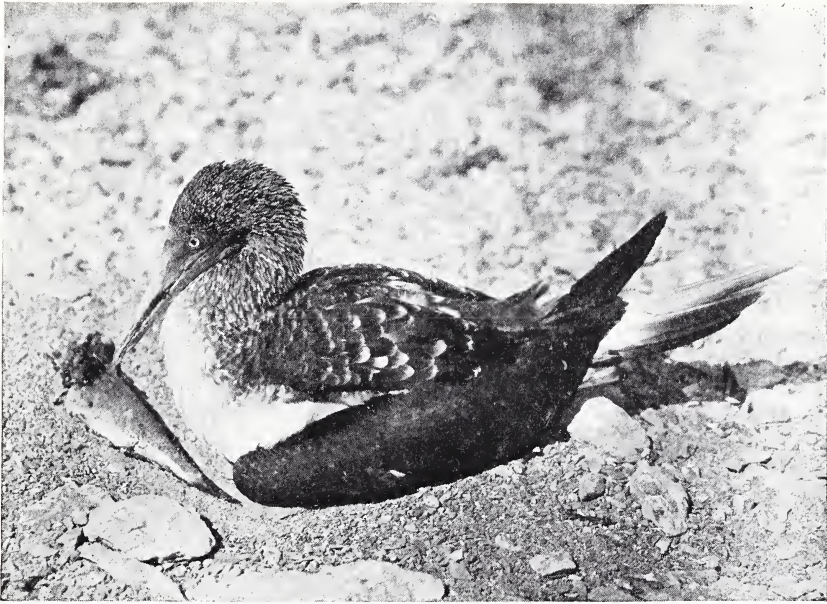


A FAMILY OF CAMANAYES, LOBOS DE TIERRA, JANUARY, 1920. THE CURIOUS SEXUAL DIFFERENCE IN THE YELLOW EYES OF THE ADULTS SHOWS CLEARLY IN THE PHOTOGRAPH. THE FEMALE, WITH LARGE ASTEROID PUPILS, IS AT THE LEFT; THE MALE, WITH SMALL ROUND PUPILS, AT THE RIGHT.

breeding at Lobos de Tierra, has increased enormously in numbers. The European war has proved a boon to this species, as well as to the alcatraces of both Lobos islands, for the scarcity of suitable cargo vessels, and the high cost and uncertainties of ocean freightage in general, have deterred the Peruvian Corporation, which alone holds the right to export guano, from conducting any excavations since 1913.

The camanay is not a colonial species, strictly speaking, but in many of the flat, detritus-filled valleys of Lobos de Tierra, its nests are now so thickly distributed that the total increment of guano is obviously very large. It is hard beset by a ubiquitous and extraordinarily abundant enemy, the *cleo* or kelp gull,<sup>1</sup> which devours its eggs, but since it is the boldest and most pugnacious of all the guano

<sup>1</sup> *Larus dominicanus*.



INCUBATING FEMALE CAMANAY, AND A PARTIALLY DIGESTED FISH WHICH IT HAD DISGORGED WHILE THE PHOTOGRAPHER WAS PREPARING TO MAKE THE EXPOSURE.

birds, it is well able to defend itself successfully, and I doubt whether its increase is to be limited by any other factors than those concerned with the supply of food, space for reproduction, and the nature of the consideration it may receive from human beings.

The camanay is a slightly larger bird than the piquero, from which it differs also in coloration, the head, throat and upper breast being more or less overlaid with cinnamon brown. Its large, webbed feet are of an unbelievably bright blue color, which gives it an extremely bizarre, almost grotesque, look. The females weigh three and three-quarter pounds, and exceed the males in size; the relative weights, in a series of breeding adults collected at Lobos de Tierra, were about as 6 to 5. More striking sexual differences are revealed by the yellow eyes, which, in the female birds only, have huge, somewhat star-shaped pupils. Still more impressive is the dissimilarity of voice in

the two sexes, for while the males express their emotions by mild and pleasing whistles, the utterances of the females are in the form of strident, raucous trumpeting of an exceptionally ear-splitting timbre.

Unlike the guanay, alcatraz and piquero, the camanay is not a characteristic species of the cold-water littoral of western South America. Its range, on the contrary, is confined rather definitely to the tropical zone between the southern waters of the California Current and the northern extremity of the Humboldt Current. Although it is credited in ornithological works with inhabiting the Pacific "between Lower California and Chile," it is, as a matter of fact, a relatively rare bird south of northern Peru, and it apparently finds its southernmost breeding limit at Lobos de Afuera<sup>1</sup> (6° 58' S.). A considerable colony occupies a headland on Amortajada Island, in the Gulf of Guayaquil; other breeding grounds are known on the Galapagos, and thence northward to the arid islands within the Gulf of California.

I hesitate to attribute the abrupt southern boundary of the range of the camanay wholly to the effect of the hydrographic conditions described at length in Part I of this article, because the food supply of this bird in the waters about the Lobos islands, seems to be substantially the same as that of the three preceding species. Nevertheless, as soon as a southward bound ship leaves Lobos de Afuera astern, even a casual observer may note that one gannet is rapidly replaced by the other—the realm of the camanay is succeeded by that of the snowy piquero. The latter is a swifter, more active flyer, and a far more powerful and spectacular diver than its northern congener. In this fact, perhaps, lies at least a partial explanation of the distributional limits, for it may well be that the camanayes

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<sup>1</sup> Forbes (Report, l. c.) writes that Guañape is at the geographical boundary of the breeding grounds of the two gannets, but I can find no record of the nesting of *Sula nebouxi* at this island.



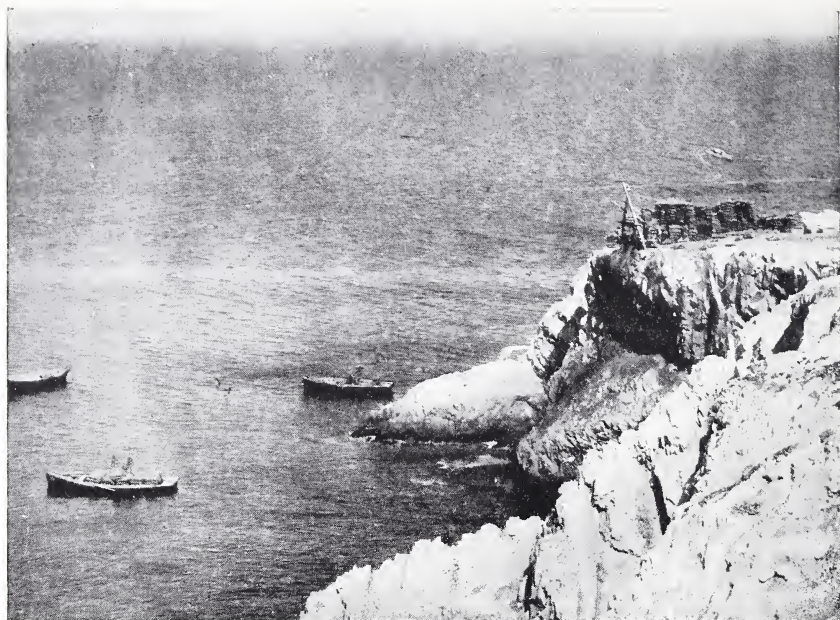
cannot successfully compete as fishermen with the wonderfully specialized and multitudinous piqueros, which form such an inseparable element of the life association of the Humboldt Current.

In the course of the ensuing narrative I shall have more to say regarding the life history of the guano birds, but the introduction just given will, I trust, serve to fix and distinguish them in the reader's mind.

### THE CHINCHA ISLANDS

The first day at the far-famed Chinchas, to which I had looked forward not only since the beginning of the Museum's expedition, but during many previous years, will ever be memorable to me. I was received cordially, as always in Peru, by Mr. Robert Reid, administrator of guano operations, and his associates; and an upper room in the combined laboratory and dwelling on the shore of the strait was placed at my disposal. It was long after midnight of a busy day before I could turn from my finally assembled equipment and begin to enter the new impressions and experiences in my notebook before retiring.

Less than a hundred feet below my balcony, small waves were swishing on the sandy cove of Central Island, and across the narrow channel the seamed precipices of South Island supported a shining top which, in the clear moonlight, gleamed like snow. Over the heights in the rear of the house, half a mile away, was the somewhat wider strait separating Central Island from the rugged North Island, which I had seen from the hill during the day. To the southeastward, across the dark water, loomed the mountains of Paracas Peninsula, a black line against the night-blue, abyssal sky; and, if I had climbed from the balcony of the building to the adjacent ridge of



LOADING GUANO-LIGHTERS BY AUTOMATIC TROLLEY FROM THE NORTHEAST CORNER OF CENTRAL CHINCHA ISLAND

rock, I might have seen the fixed light of Pisco. All was now at peace upon the Chinchas, beneath the nearly full moon, but my mind could not help turning to the eventful and turbulent human history of these three tiny, bare, splintered granite rocks, which had evidently been a single island at some time in the remote past.

Small though the Chinchas are, their name is known in the farthest seaports of the world, and their share in making fortunes and abetting calamities, in debauching men and demoralizing administrations, and in serving as the inanimate cause of greed, cruelty, extravagance, economic ruin and war has given them a historic place quite out of proportion to their size. On the credit side of their account is the fact that they have supplied agriculturists of many nations with *millions* of tons of the most satisfactory fertilizer known. In the north channel, where one ship and two schooners lay at anchor when I arrived,

a hundred square-riggers used to crowd during the mad scramble for guano. In those days, it is said, the tops of the islands were four or five score feet higher than they are at present—built up above the level of the bed rock solely with the excrement of seabirds! The plateau of North Island, now occupied by a dense settlement of guanayes, was in the middle of the 19th century the site of a town of hundreds, if not thousands, of inhabitants. It is blotted out like Nineveh. Neither wood, nor metal, nor stone remain, and its only traces are the corpses of coolies, mummified by the guano, wrapped in their blankets, and with coins beneath their tongues. Even these gloomy reminders will soon be gone, for the present guano workmen pile up the old bodies when they uncover them, sprinkle them with kerosene, and burn them to ashes.

The season's guano extraction, which had commenced on Central Island in April, 1919, was nearly finished at the time of my arrival. The blanket of gray, sun-baked



HEADQUARTERS OF THE COMPAÑIA ADMINISTRADORA DEL GUANO, ON THE SHORE OF THE SOUTH STRAIT, CENTRAL CHINCHA ISLAND

fertilizer, which had attained a thickness of three or four inches during the two and a half years' closure of the island, had been broken up with picks, loaded into jute sacks, and conveyed in diminutive railway cars to the brinks of cliffs, from where it was being shot down by automatic trolley, two bags at a time, into lighters in the anchorages below. After the gross scraping and shoveling had been completed, the rocky surface was thriftily swept with stiff brooms. The total yield of guano amounted to 25,630 tons, as against 21,705 tons for 1916, the latest previous year of operations at Central Island. South Island, which had been worked in 1918, had given 34,009 tons, while the most recent output of North Island, in 1917, had been 30,438 tons. It should be noted that the lowest of these figures is greater than those representing the entire harvest of guano from all the islands under the control of the guano administration during any year between 1909 and 1913.

Formerly the surfaces of the Chincha Islands were excessively rough, beneath the guano, but for several years it has been the policy to throw all loose stones over the precipices, leaving clean-swept surfaces which are well adapted as nesting grounds of the guanayes. At best, the pampa is still extremely knobby and irregular, and the jagged points of rock bruise the feet even through thick soles. Yet the Indian workmen go barefoot! All natural gullies and pits are being filled with stones and rubbish, and all rock-piles are being leveled, so that in time the Chinchas will acquire a somewhat highly groomed appearance—cultivated intensively, so to speak, for the sole purpose of furnishing nesting sites for as many pairs of birds as each square yard will contain.

R. C. M.

## BOOK NOTES

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THE LIFE OF JAMES MCNEILL WHISTLER

BY E. R. AND J. PENNELL\*

Whistler was born in 1834 and died in 1903. The first edition of his life by Mr. and Mrs. Pennell appeared in 1908. In spite of the considerable number of books which have been published about Whistler, this one was, at the time of its appearance, the only real biography of the artist, and at present writing it still holds this position without challenge. The facilities afforded the Pennells by their personal friendship with the artist were unique and were admirably made use of. The reviewer is well acquainted with the first edition, but is not able to say exactly in what editions various additions to the work have been made, which add greatly to its present value. The publishers' preface to the fifth edition mentions that so much new material had come into the hands of the authors that a complete revision had been necessary, and that the book was to all intents and purposes a new one. The authors' preface to this (sixth) edition, mentions that it contains new material and new illustrations. It does not appear from this preface that the sixth edition differs greatly from its immediate predecessor, but there is no question that libraries and readers who own the first edition ought to possess also the sixth, and those who are specially interested in the present location of certain famous paintings which have changed hands since the issue of the preceding edition (before the war), will need to own this one also. In its main lines the book remains the same, and has to its credit, aside from its veracious and interesting matter of fact, the conversion of thousands of readers to a true knowledge of the most misunderstood character of modern times.

As to the appreciation of Whistler's paintings, the Pennell book has also done splendid service, but the triumph of this appreciation naturally preceded the book, although it has been much assisted by it. It is quite usual to find Whistler's art spoken of as something peculiarly individual, and so it was, but it was also of astonishing variety and this is sometimes overlooked. It was said not long ago by an artist of discrimination that Whistler's best pictures were not so very unlike the best pictures which

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\*New and revised edition, the sixth. Philadelphia, J. B. Lippincott Company; London, William Heinemann.

are painted by other men. This utterance was a sort of protest against an exclusiveness which sometimes attaches to the Whistler "cult," as it generally does attach to the "cult" of any distinguished man who has suffered from neglect, and distinguished men generally do suffer from neglect before they become distinguished. There is an element of truth in this remark, especially if it be added that his own particular kind of "best picture" was painted by Whistler before it was painted by anyone else. He was the prophet and the forerunner in modern British and American art to an extent which may be easily realized when the dates are quoted, but which may hardly be comprehended unless they are insisted on.

To say that Whistler was born in 1834 means little unless we remember also that Homer Martin was starving long after 1870, that Albert Ryder was only a dawning reputation in 1880, that George Fuller died as an unknown quantity in 1884, and that William Morris Hunt, who died in 1879, is even today rather known by reputation than by his pictures, to most of us. In the early sixties, Bierstadt, F. E. Church and Gignoux were the boasted names of American art, and the exhibition of the "Dusseldorf Gallery," on Broadway below 14th Street, marked the crest of the wave of artistic taste and appreciation. With these dates compare that of 1860 for one of Whistler's greatest pictures, "At the Piano"; of 1872 for his "Portrait of My Mother" and of 1874 for his portrait of Carlyle. As regards Great Britain, Albert Moore was for a considerable time his only epoch-making contemporary.

To those who are familiar with the character of British art and taste in the Victorian era of the sixties and seventies, there is nothing surprising in the storm of abuse which greeted Whistler in that period. His "White Girl" was rejected by the Paris Salon of 1863. His "Portrait of My Mother" was originally rejected by the Burlington House Committee of Selection of 1872, and was ultimately accepted only after a sharp struggle, and as a result of the protest of a single man. And yet this picture was awarded the Gold Medal at the Paris Salon of 1884 and was purchased by the French Government for the Luxembourg Gallery in 1891. This picture is beyond debate the gem of the Luxembourg, and now ranks with the Carlyle portrait, which was purchased by the Corporation of Glasgow in the same year, as among the very greatest pictures of modern art. This is the general consensus of present critical opinion. To ascertain the present public popularity of these pictures, one has only to note the multitudes of reproductions of them which are now on sale in the leading print shops of New York.

If the appreciation of Whistler was thus a long-delayed and tardy one, the revulsion in his favor has now become almost irresistible. All

honor, therefore, to the brave souls who boldly withstand the overwhelming tide until themselves convinced that they form a portion of it. That this is their destiny may be safely argued from the course of recent art history and the logic of its events.

As regards personal character, the Whistler of the Pennells' biography is, above everything else, a hard-working, industrious painter, and besides that an extremely lovable and kind-hearted man. Having convictions as to art which ran counter to the general practice, notions and prejudices of England in the mid-Victorian period, he found himself ignored as an artist and only valued as a very amusing wit, which he unquestionably also was. Commercial success was, however, easily within his grasp. Everything was in his favor excepting his unwillingness to paint for the crowd. No one doubts that he had the ability to change or modify his style. That he refused to do so was his true greatness, but if he had tolerated the then current opinions of his art without protest, he would have been submerged and then forgotten. It was, however, his deliberate policy not to be submerged and not to be forgotten, in order that his art might be finally accepted, and to this end his buoyant affectations of dandified costume and of manner, his talents as a vigorous pamphleteer, and epistolary free-lance, and his wonderful genius as a society wit and social entertainer were persistently used. It was his policy to be "joyous," in other words, not to be saddened by ridicule of his art, and he played the role to its limit, with the zeal of a gambler and the abandon of a true Irishman; but his real stock in trade was profound mastery of the technique of his profession, well-founded conviction of his own great worth as an artist, and persistent industry. But meantime he could not sell his pictures. At the age of forty-four he was a bankrupt because every influential journal and every influential critic in England had scorned and ridiculed his art. In the Venetian period which immediately followed, he did not know where to turn for daily bread. His much-quoted and best known painting, the picture of his mother, was finished in 1872. It was offered for sale in the United States in 1882, and shown in several American cities. No one could be found to pay the modest price of \$1,200 which was asked for it. It was not acquired by the Luxembourg until 1891, and was thus for twenty years on the artist's hands. The same dates hold for the portrait of Carlyle in Glasgow. Finished in 1872, it did not find a buyer till the Glasgow purchase of 1891. It was only after 1891, and in consequence of these recognitions, that Whistler could find a ready market for his pictures, and he was then fifty-seven years of age. The Pennell's biography tells us: "The world owed him a living, Whistler always said, but it was not till 1891 and 1892 that the world began to 'pay off the debt.'"

This is the man who told us that, with the artist, "industry is not a virtue, it is a necessity," who dedicated the book whose very title is a history of his life struggle, "The Gentle Art of Making Enemies"—"to the rare few who early in life have rid themselves of the friendship of the many," who more than once engaged the bailiffs in possession of his house and furniture to wait on his guests at dinner, who was twenty-three thousand dollars behind the game (a bankrupt for £4,641, 9s. 3d.) at the age of forty-four, and who did not conquer prosperity and fortune till the age of fifty-eight, who triumphed over the personal dislike and the critical ridicule of every influential art critic in Great Britain, who rose to greatness from the depths of adversity, and in the teeth of unceasing opposition. Is it any wonder that a trace of sadness should have left its mark on the Boldini portrait in the Brooklyn Museum? The lips are smiling, but the eyes are sad. No other modern man of note, excepting John Winckelmann, has had so picturesque, so deeply pitiful, and so heart-stirring a career.

The mention of institutions in the Pennells' book in which collections of Whistler's prints are found, omits notice of the collection of fifty-four lithographs in the Print Department of the Brooklyn Museum. These prints were personally selected by Whistler for Mr. Richard Canfield, from whose estate they were purchased by the Museum. The portrait of Florence Leyland is described as "a very unfinished and unsatisfactory commencement." Unfinished the picture undoubtedly is, but the reviewer doubts that the commencement is unsatisfactory. There are many to whom it has been a characteristic revelation of the artist's most intimate qualities. Among these may be mentioned Dr. Berenson, whose enthusiasm over this picture was spontaneous and unbounded.



## MUSEUM NOTES

The Swiss Government is planning a circuit exhibition of Swiss paintings in the United States, to be undertaken early next year. William H. Fox, director of the Brooklyn Museum, will be in charge of the arrangements for this circuit, which will begin in Brooklyn, probably in February. Mr. Fox was a member of the jury which met about the 15th of September in Zurich for the selection of the pictures, and sailed for this mission on the Lafayette of the French line on Friday, August 27.

It is with deep regret that we record the death of Samuel P. Avery, a member of the Governing Committee of the Brooklyn Museum Board of Trustees, at Hartford, Conn., on September 25. The Museum is indebted to his generosity for a large and rare collection of Chinese Cloisonne, a valuable collection of early Chinese bronzes, a unique collection of Chinese wall vases and a considerable number of historic embroideries.

The Department of Fine Arts has received the following gifts during July, August and September: From a friend, nine water colors and sketches, as follows: water color, "Cape Scene," by Forain; water color, "The Port of Tropez," by Signac; water color; "Mountain Scene," by Maufra; wash drawing, "Dutch Landscape," by David Muirhead; sepia drawing, "Landscape with Castle," by Wilson Steer; water color, "Village and Landscape," by Boudin; sketch, "Plowing Scene," by Jongkind; sketch, "Landscape with Windmill," by Jongkind; water color, "Head of a Boy," by Mary Cassatt; from Mr. Hamilton Easter Field, a water color, "Surf," by Cros.

The following purchases have been made: Six pastel paintings by Charles Caryl Coleman, "A Shower of Ashes Upon Ottaiano, April, 1906"; "Effect 11:25 A. M., Dec. 21, 1913" (view of Vesuvius); "Early Morning Effect, September, from Ischia"; "Capri, as seen from the terrace of the Ospedale Internazionale, Naples"; "Stromboli in Eruption as seen from a Yacht, May, 1908"; "An Effect as seen from Studio Window" (J. B. Woodward Fund). Portrait of General John C. Freemont, by Charles L. Elliott (De Silver Fund). A collection of early Italian musical instruments (Museum Collections Fund, 1920). The 18th century panelling of two rooms of the so-called Clarendon Hotel, Providence, R. I. (Museum Surplus Fund).

The following loans have been received: From Mr. Lawrence Butler, an oil painting by Fortuny, "The Beach at Portici." From Dr. Josef Stransky, three oil paintings as follows: "Girl Reading," by Von Uhde; "The Actor," by Leibl; "Picture of a Dog," by Trübner. From Mr. Gustav Bollag, eleven paintings as follows: "Landscape with Cabin," "Still Life," "The Toilet," "House at Cagnes," "Female Head" and "A Confidence," by Renoir; "The Bather," by Cézanne; "An Alpine Pasture," by Segantini; "Liberty," by Couture; "Swiss Landscape," by Hodler; "Swiss Landscape," by Menn. From Mrs. Spencer Trask, an oil painting, "Indian Ocean," by R. A. Blakelock.

From Mr. Walter H. Crittenden, fifty-four pastel paintings, by Lillian Haines Crittenden. From Mr. A. Augustus Healy, an oil painting, "A Dream of Italy," by Mrs. Annie L. Swynnerton. From Mr. Daniel D. Whitney, a bronze relief, representing the "Deposition from the Cross," probably 17th century. From a friend, a large Murano glass flask, an old Persian faience dish (15th century), and six tapestries as follows: Louis XIII tapestry, Chateaux of the Loire; Louis XIII tapestry, foliage with domed Chateaux; Louis XIII tapestry, Louis XIII costumed as a Roman Emperor; Louis XV tapestry, landscape and hunting scene; old tapestry, the crowning of Esther; old tapestry, a story from the Book of Esther.

The following gifts have been added to the collections of textiles during the summer months: From Miss Jennie Brownscombe, a pair of wedding slippers (Spanish), and three pieces of Spanish altar lace. From Mr. Samuel B. Dean, a piece of black Spanish lace. From Mrs. Leo Wallerstein, a muff of flamingo feathers, once owned by Hortense Beauharnais, Queen of Holland.

Loans have been received as follows: From a friend, a collection of lace and embroideries. From Miss Jennie Brownscombe, a silk Spanish scarf.

Among the summer visitors to the Museum was an architect especially interested in all things owing their origin to South America. Two pieces of lace, labelled South America, in Mrs. Woodward's special lace collection, attracted his attention and roused curiosity concerning its provenance. By chance a few days later a scientist from San Salvador, a native Central American, visited the Museum, and was able to give interesting information on this point. Certain crafts, he said, are the hereditary gift of certain families in the various countries of South America. In Ecuador, for instance, whole families have for generations been makers of the finest Panama hats. In Paraguay the making of this lace, sometimes known as Teneriffe lace, is the inherited occupation of given sections of the community. At the time of the establishment of the South American Republics, Bolivar, the Washington of South America, wishing to compliment the ladies of those families who had shown sympathy and courage in the revolution, ordered from Paraguay the finest specimens of this lace to present as gifts to such patriotic supporters.

One of the two pieces in the Museum collection has been characterized by experts as the finest they have seen.

The Department of Ethnology has received during the summer the following purchase: A Burmese doll, a fan painted by King Thebau of Burma, and a letter written by King Thebau.

The Natural History Department has received during the months of July, August and September, the gift of a large collection of marine gastropod shells, forming the major part of the "Abram Dowd Ditmars" collection, and the purchase of twelve specimens of Lepidoptera.

Numerous changes have been made throughout the Natural Science Department, including the addition of floor and wall cabinets, the elimination of a large case which formerly darkened a window of the vertebrate hall,

and the rearrangement of specimens. A collection of mounted Long Island fresh water fishes, presented by Mr. George D. Pratt, constitutes a new exhibit. Seven new specimens, chiefly elaborate reproductions in glass and wax, have also been added to the collections in the invertebrate hall.

The taxidermist has made several models of mammals in the New York Zoological Park. These represent species of which the Museum has no mounted specimens, and they have been placed on exhibition in their proper places in the systematic series. The taxidermist has also cleaned the considerable collection of birds and mammal skeletons obtained on the Peruvian Expedition.

The temporary services of Mr. Wilfrid W. Bowen, a biological student at Cambridge University, England, enabled the Museum to bring the cataloguing of all vertebrate collections up to date during the summer. Mr. Bowen, moreover, has arranged the entire study collection of anatomical specimens in systematic order, and has reinstalled it.

For the seventh consecutive year, the Curator delivered an annual mid-summer lecture to the students and faculty of the Biological Station at Cold Spring Harbor, the subject this year being "The Biology of the Humboldt Current, Peru."

Various scientific men, including visitors from Europe and Australia, visited the Museum and inspected the study collections during the summer. Dr. William Barnes of Decatur, Ill., a noted entomological specialist, spent some days with us in order to make use of our collections in a phase of his research.

A purchase of sixty-eight Japanese prints was received in the Department of Prints.

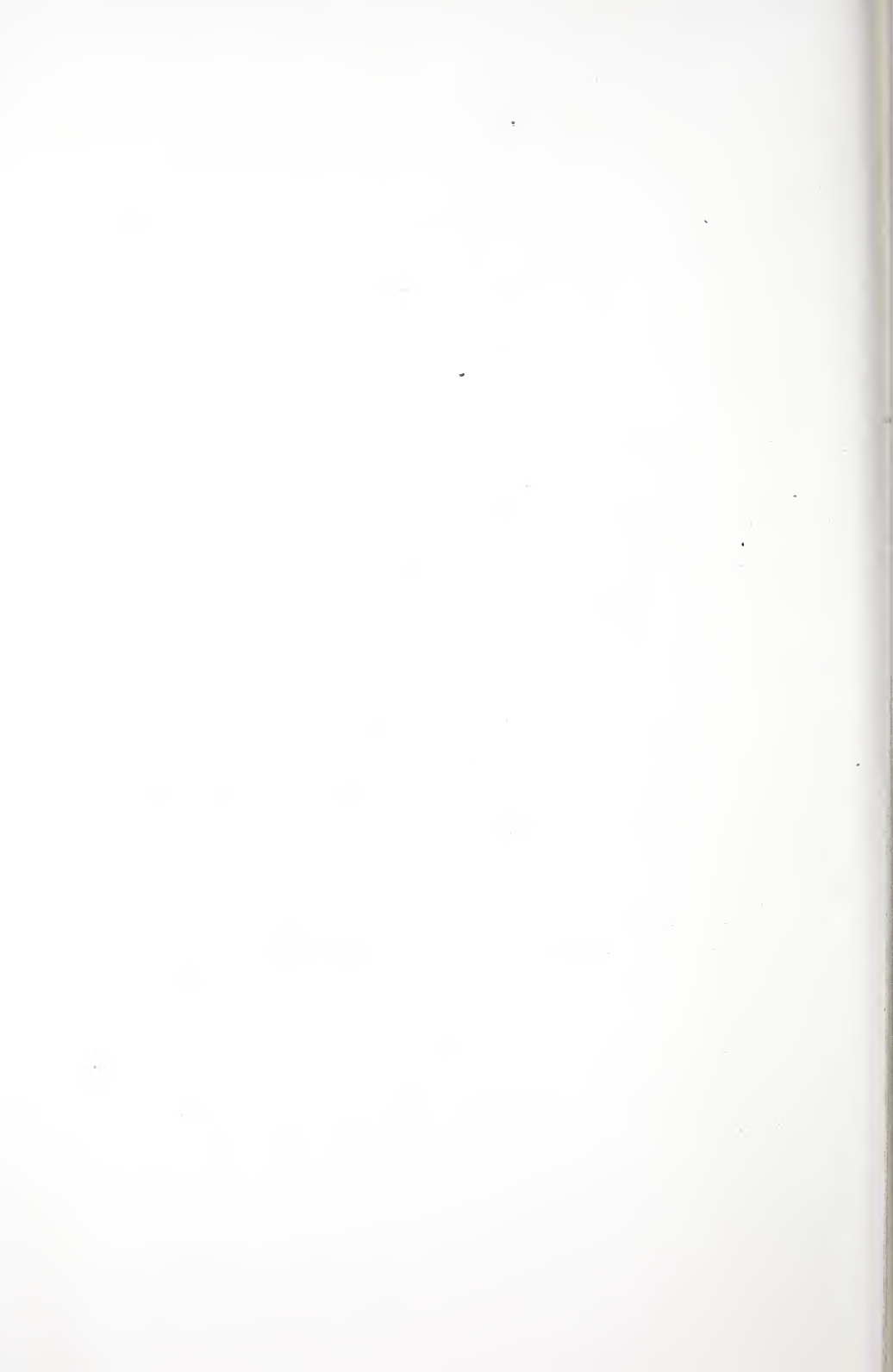
The library has recently added several sections of much needed shelving to its stack room.

Among recent accessions to the library is *Tapisseries et Etoffes Coptes*.

Miss Louise Both-Hendriksen has recently donated to the library a number of volumes on miscellaneous subjects.

The Hudson Bay Company has donated to the library a very interesting brochure entitled, "The Governor and Company of Adventurers of England Trading into Hudson's Bay during 250 years. 1670-1920." The illustrations are not its least attractive feature.

The Brooklyn Museum has just issued *Science Bulletin*, Vol. III, No. 2, "South American Arachnida, chiefly from the Guano Islands of Peru, by Ralph V. Chamberlin." Most of the Arachnids listed in this paper were collected by Robert Cushman Murphy of the Museum staff, from the Guano Islands off the coast of Peru, during the latter part of 1919 and in January, 1920. The paper is technical in character and is, therefore, not being distributed to the members of the Brooklyn Museum, but any member may procure it gratis by applying to the Librarian of the Museum.



## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02.....	\$ .10
Catalogue of Paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907].....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912; paper	1.50
cloth	2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
paper .....	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917..	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917 .....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

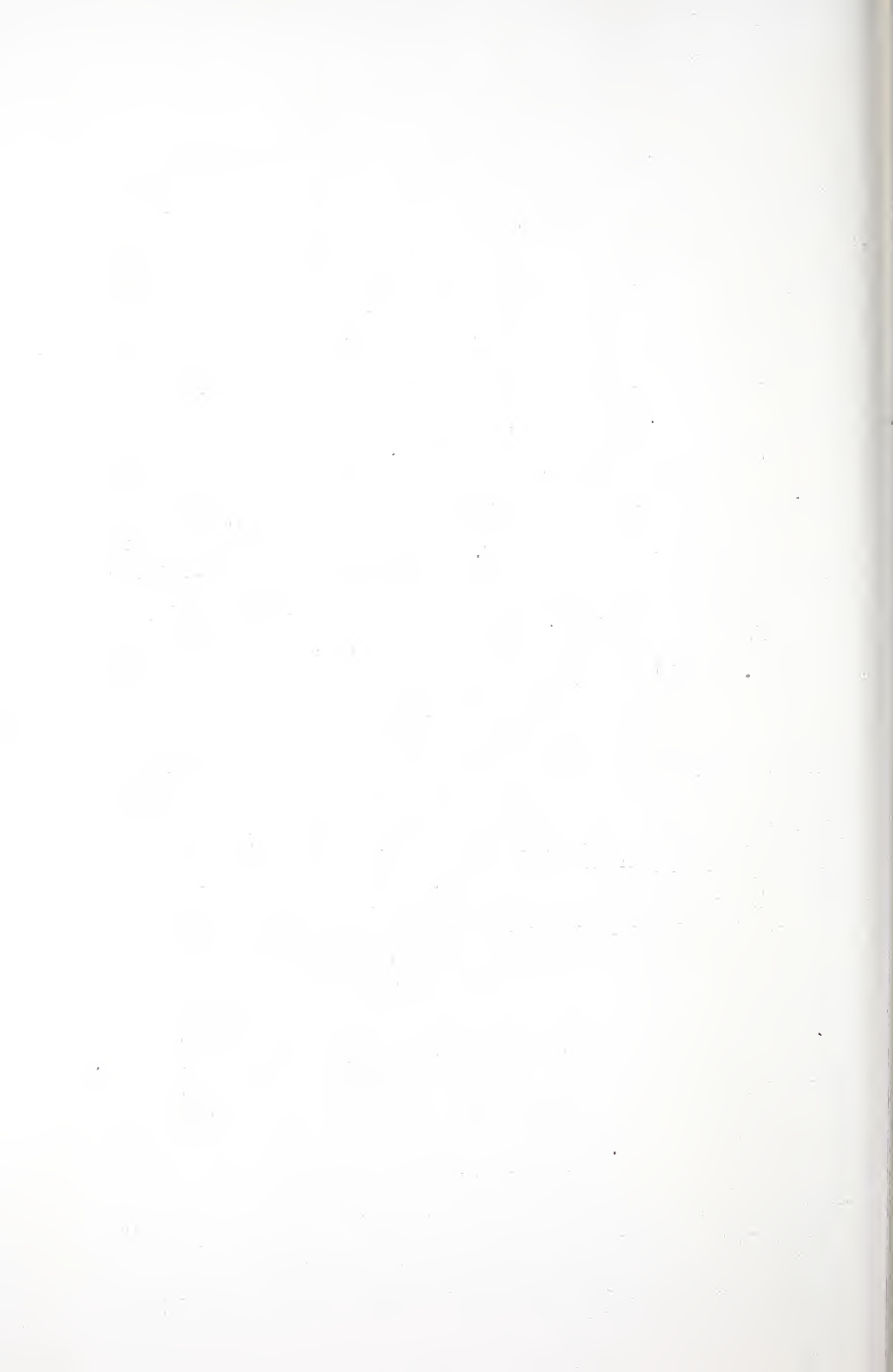
## SCIENCE BULLETIN

Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

Vol. I, Consists of 17 numbers by ten authors, and relates to mammals, birds, insects, marine invertebrates, problems of zoological evolution, and notes on volcanic phenomena.	
Vol. II, Consists of 6 numbers by seven authors, No. 6 being "A Contribution to the Ornithology of the Orinoco Region," by George K. Cherrie. Sept. 1, 1916.....	\$1.75
Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....	.25

## MISCELLANEOUS

Bibliography of Japan, by STEWART CULIN, 1916.....	\$ .10
Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.	
Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.	



# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

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The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

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Annual pass admitting Members and friends on pay days.

Complimentary tickets of admission for friends on days when a fee is charged.

A Members' room expressly fitted for their convenience will be provided in the new sections F and G when completed.

When visiting the building Members may inquire for the Docent, who will be pleased to guide them.

.....192

I desire to become a Museum.....Member.

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Checks should be sent with application to Membership Secretary, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

### FORM OF GIFT OR BEQUEST

I hereby give and bequeath to the BROOKLYN INSTITUTE OF ARTS AND SCIENCES, the sum of.....Dollars, to be applied to the Endowment Fund of the Museums of said Institute.

Signed.....









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LOOKING SOUTHWARD FROM THE CHINCHAS TOWARD SAN GALLAN

In the foreground are the easterly coasts of Central and South Chincha Islands, and lines of guanayes against the sky. The mountainous island of San Gallan lies twelve miles distant, with its western summit hidden in cloud

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## THE SEACOAST AND ISLANDS OF PERU. IV.

### THE CHINCHA ISLANDS (*Concluded*)

IT is my privilege to be able not only to give my readers an account of the Chinchas as I found them in the year 1919, but also to transmit a story reminiscent of half a century ago when the heyday of guano traffic was still a recent memory. My friend Dr. Frederic A. Lucas, Director of the American Museum of Natural History and former Curator-in-Chief of the Brooklyn Museum, sailed to these renowned isles on one of the long voyages of his adventurous youth, and remained there from September 22 to December 22, 1869, while the vessel commanded by his father lay at anchor in the north strait before loading with guano for London. Dr. Lucas, who has been interested in my experiences at the Chinchas during more prosaic but happier days, has kindly written the following memoir as a historical background to the description of existing conditions.

#### *The Chincha Islands Fifty Years Ago.*

Fifty years ago it was my fortune to spend three months at the Chincha Islands waiting for the good ship 'Lottie Warren' to take on a cargo of guano. The Islands were then in their decadence for the bulk of the guano had been removed; and while many thousand tons remained, yet it was as nothing compared with the amount that had been taken away. The deposits on the Ballestas and about Independencia Bay were still untouched, and San Gallan not even thought of. The greatest quantity was on the South Chincha Island, which was the most actively worked, although a considerable amount remained on the Middle Island, where a deposit 100 feet thick in a gulley was opened during our stay. The North Island had been practically worked out, and here was still a good-sized town and a still larger graveyard, both later on demolished and dug out to get the last of the guano. Some of the old residents told of times when scores of ships were crowded about the Islands, and when, after lying idle for nearly three months, a vessel loaded up in

three days. Our own mooring was almost within gunshot of one of the most famous loading places, and there were still to be seen the rings let into the rock at the place where vessels hauled under the cliff and took aboard chutes like a gigantic hose, down which in three days' time were poured a thousand or more tons of odoriferous guano.

All this was a thing of the past. Not more than a score of vessels was to be seen at any one time, rarely so many, and all guano was laboriously loaded into and out of lighters of some 8 to 20 tons capacity, the average being 10 or 12 tons. These lighters were partly towed and partly rowed to the chutes, there to await their turn, or what the foreman in charge might be persuaded to consider their turn. The arguments varied, but usually took the form of a peso or two, though a box of paper collars proved most efficacious with one young man about to visit his señorita at Pisco. In very urgent cases, a bottle of the native rum (known as *pisco*, from the town where it was made), skilfully administered, was pretty sure to bring immediate relief. The chutes themselves consisted of large canvas tubes about two feet in diameter, reaching from the top of the island down to just above water, and kept open by hoops at intervals of their length. The bottom end was secured to two heavy chains and anchors so arranged as to leave a triangular space beneath the lower end of the tube. The lighter was placed in this triangular space, held in position by two tackles at the stern and one at the bow, and the guano was dumped in above until the lighter was full.

The trip to the chute with an empty lighter and the morning's calm was uneventful, but the return voyage was not always devoid of excitement. The breeze which sprang up in the forenoon, always from the south, freshened in the afternoon and sometimes raised quite a little sea, and considerable backwash where the surf struck against the points of the island. In the attempt to make 10-ton lighters carry 12 tons, they were sometimes loaded pretty deeply, and as progress was slow, though aided by sweeps and a sail made of sacking, the water often came over the rail, sometimes to such an extent as to sink the lighter. This was rather an expensive matter, and incidentally caused much general profanity from all concerned, including the lighter's crew, who had to be picked up, the officer in charge, who was held responsible for the loss, and the captain who had to report it to the owners. Such losses, however, rarely occurred, and the homeward trip was usually accomplished in safety.

The transference of the guano from the lighter to the vessel's hold was accomplished either by passing it up in baskets, as coal is taken on steamers at Japanese ports, or by the use of tubs which were hauled

up by tackle, worked usually by man power, a laborious process, but yet one which eventually filled the ship's hold.

It was a motley assemblage of vessels that lay between the Islands waiting their turn to load. Not quite so strange, perhaps, as that gathered by Arlo Bates in "The Port of Missing Ships,"<sup>1</sup> but strange enough. Here was a dingy little English bark making her twenty-first voyage, and not far away the 'Intrepid,' one of the last of the clipper ship era, whose beautifully decorated cabin bore witness to the time and money bestowed upon vessels in those good old days. The 'Webster' and 'Calhoun,' lofty ships of 2,500 tons each, were once the last word in Atlantic packets, and had outlived their day. At Callao we had left behind the 'Harriet Lane,' a once famous revenue cutter, now converted into a bark, that had been seized by the Confederates at the outbreak of the Civil War, and held by them throughout the struggle. A little kettle-bottomed vessel was said to date back to the time of Wolfe's expedition to Quebec, when she served as one of the fleet of transports, and from her looks one could well believe it. Rotting at anchor, converted into a store ship, was a famous English frigate whose scuppers had more than once run red with blood. As occasional visitors, we had the 'Nyack,' a gunboat in the Civil War, and the 'Kearsarge,' famous as having sunk the 'Alabama.'

It came as something of a shock to see antiquated hulks, such as usually pass their last days in the lumber trade, assigned to the arduous duty of carrying guano—one of the worst possible cargoes on account of its dead weight and inelasticity—but the explanation was even more of a shock; it was insurance and not freight that these vessels were after. As the "Guano Ring," like the "Tweed Ring," is a thing of the past, it may be pardonable to say a few words in regard to a minor part of its operations.

Every charter included a clause to the effect that a vessel proposing to carry guano should pass an examination by a Board of Surveyors to determine her fitness for the purpose, or rather, to be pronounced fit, for I believe there is no record of a vessel being pronounced unfit. This Board of Surveyors, which included the Admiral of the Peruvian Navy, visited the ship when she was declared ready for survey, and proceeded to the cabin to take a little luncheon or a glass or two of wine while the assistants sounded the pump well and sealed up the pumps, these seals not to be broken for three days. The next step was to state that the

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<sup>1</sup> I am not quite sure that Arlo Bates *did* write this bit of fantasy, but if not he should feel pleased at the ascription, and apologies are duly tendered to the real author.

vessel needed calking, no matter what her condition might be. In the case of the 'Lottie Warren,' which had left the graving dock only six months previously, when she was calked and newly coppered, it required an argument of only \$100.00 to convince the surveyors that they had made a mistake. When a vessel really needed calking, or when the captain chanced not to understand the rules of the game, the fee reached the sum of several hundred dollars, and in rare instances a vessel was obliged to calk merely because the fine floating dry dock could not be allowed to lie idle; it was necessary to provide some work for it, even if it was expensive for the owners.

At the time of the visit, the depth to which the vessel could load was also stated, the rule being 3 inches above water amidships for every foot of draft. Guano being a heavy cargo and every ton counting, "arrangements" were usually made to enable a vessel to load a little deeper than the legal limit.<sup>1</sup> In the present instance we desired to load 6 inches deeper than the depth stated, which would mean the addition of 100 tons to the cargo and \$1,600.00 to the freight. The captain was instructed to see a certain ship chandler, as the Board would leave their decision in the matter with him, and the necessary fee could be transmitted through his agency. To anticipate a little, the outcome of the matter was that when we returned to Callao to clear for London, we were informed that the ship was loaded beyond the legal limit and consequently could not sail. The captain protested to the Board of Surveyors that he had interviewed the aforesaid ship chandler and had deposited with him a fee of \$100.00 for advice. The Admiral thereupon exclaimed that the ship chandler was no gentleman, that the fee had never been transmitted and that he would sign the permit to sail and himself collect the necessary fees. This was accordingly done, and I, figuring on the books as "boy," signed the document at the customs house, stating that we would sail on a given day.

But to return to the survey. The 'Lottie Warren' had just discharged some 700 tons of ice, and water from the chips of ice and the thoroughly soaked sawdust was draining into the pump well at the rate of 6 inches a day, so when the Board of Surveyors returned and again sought the pump well, it was found that we had made 18 inches of water, a considerable amount for a vessel lying at anchor in ballast. However, this (to make a bad pun) cut no ice, and the necessary permit to load was duly signed. Various devices, by the way, were sometimes

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<sup>1</sup> To show how ships were loaded, it may be said that the 'Lottie' of 1184 tons register, turned out by actual weight 1740 tons of guano.



employed to take care of embarrassing leaks: the captain of one American bark, a canny Downeaster, ran a hose from the pump used for washing down decks, and for three days the crew uninterruptedly washed down decks, showing a desire for cleanliness never before nor since developed. The ship which lay next us for a time at the Chinchas Islands, hailing from and belonging to the City of London, took a turn regularly at the pumps each evening.

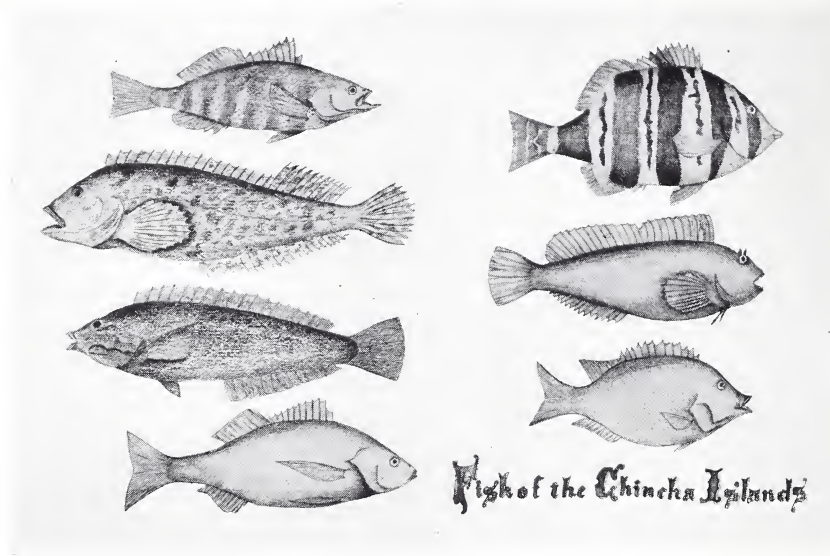
So much for the details of the survey. It may be noted that the Admiral perished bravely during the war between Chile and Peru, going down with his ship when he was inveigled into chasing a Chilean man-o'-war into shallow water, where the brig 'Independencia' struck a rock and was lost.

I had hoped that during our stay at the Chinchas I should add many bird skins to those collected on the voyage out, and at Valparaiso, but in this I was disappointed. Birds were surprisingly few, not merely on but about the Islands. In spite of the fact that the Chinchas had been worked for many years, that there was quite a town on the North Island and settlements of workmen on the others, one expected to see at least remnants of those vast colonies that in centuries gone by had made possible the accumulation of guano, to a depth said to be in places 150 feet.

There were many spots on the Islands that were seldom or never visited, and many outlying rocks or islets sufficiently large to support quite a colony of birds, but the birds were simply not there. The nearest approach to a colony was a small gathering of gannets (*Sula variegata*) on a cliff at the northwest corner of the Central Island. Mr. Murphy's recent photographs show how they have increased and spread upward onto the Island. But there were no birds occupying the tops of the Islands in 1869, none on little Blanca Islet, and none even on the Ballestas. Rosy gulls were not uncommon, and now and then we had a visit from a small flock of the graceful Inca tern. There were occasional pelicans and still more occasional giant petrels and penguins, but as a rule birds were conspicuous by their absence. In view of present conditions, it is noteworthy that I do not recall having seen a single turkey buzzard, much less a condor, during my three months' stay at the Islands.

Sea lions (*Otaria*) were not uncommon though, as we found later, their headquarters being at the Ballestas, some seven or eight miles to the southward, where their favorite resort was a big cave and the adjoining rocks on the southern side of the Third Island. But one or two big fellows were usually to be found in the caves on the North

Chincha Island, and now and then young of the year swam about the ships or hauled out on the rocks; these, in my ignorance, I considered to be a distinct species, nor did I learn my error until some years afterward.



TWO PAGES FROM DR. LUCAS'S NOTEBOOK OF 1869

All of these sketches are readily recognizable. The Peruvian and technical names of the species in their respective order are as follows:

Pintadilla ( <i>Cheilodactylus variegatus</i> )	Castañeta ( <i>Oplegnathus insignis</i> )
Trambollo ( <i>Lepisoma xanti</i> )	Borrachin ( <i>Salarias rubropunctatus</i> )
Dencella ( <i>Halichoeres dispilus</i> )	Chavelita ( <i>Chromis crusma</i> )
Cabinsa ( <i>Isacia conceptionis</i> )	

Fishes of many kinds abounded, the most plentiful being a small fish not unlike a white perch that appeared in densely packed schools in November. Next in abundance was a species I now know to be a carangid, but called Spanish mackerel, that was a favorite with the sea lions. Armed with a special grains, or fish spear, I spent many an hour and rowed many a mile in pursuit of these fishes, the game being to head off a school, which traveled rather slowly, and cast my grains into their midst. This was sport—now it would be hard work, for to get up at daybreak and row five or ten miles has ceased to be fun. The fact that once I took eight fish at one cast, while two or three at a time were common, shows how densely they were packed together. My best morning's work brought me 115 fish and a "blowing up" for being late with the dinghy, that particular morning being the one assigned for an early trip to the North Island.

Rock fish, two or three species of nasty blennies, an occasional trigger fish, and rarely an oplegnathid, were taken with hook and line. Larger game was not lacking. Twice a really large shark, ten or twelve feet in length, paid us a visit, and after nightfall ghostly rays could be seen gliding along in the depths, visible by the gleam of their own phosphorescence.

Interesting invertebrates were there too. Big chitons and sun stars were common on the rocks at low water, but interested me very little, since they did not provide the bait I needed. This was furnished by mussels, abundant in places, but in deep water and out of reach.

The completion of the tedious task of loading was an event deemed worthy of a celebration, according to long-established custom. For three months the work had been going on, and now the last shovelful was in, hatches battened down, sails bent, everything ready for sailing, and everybody happy at the prospect of leaving on the morrow.

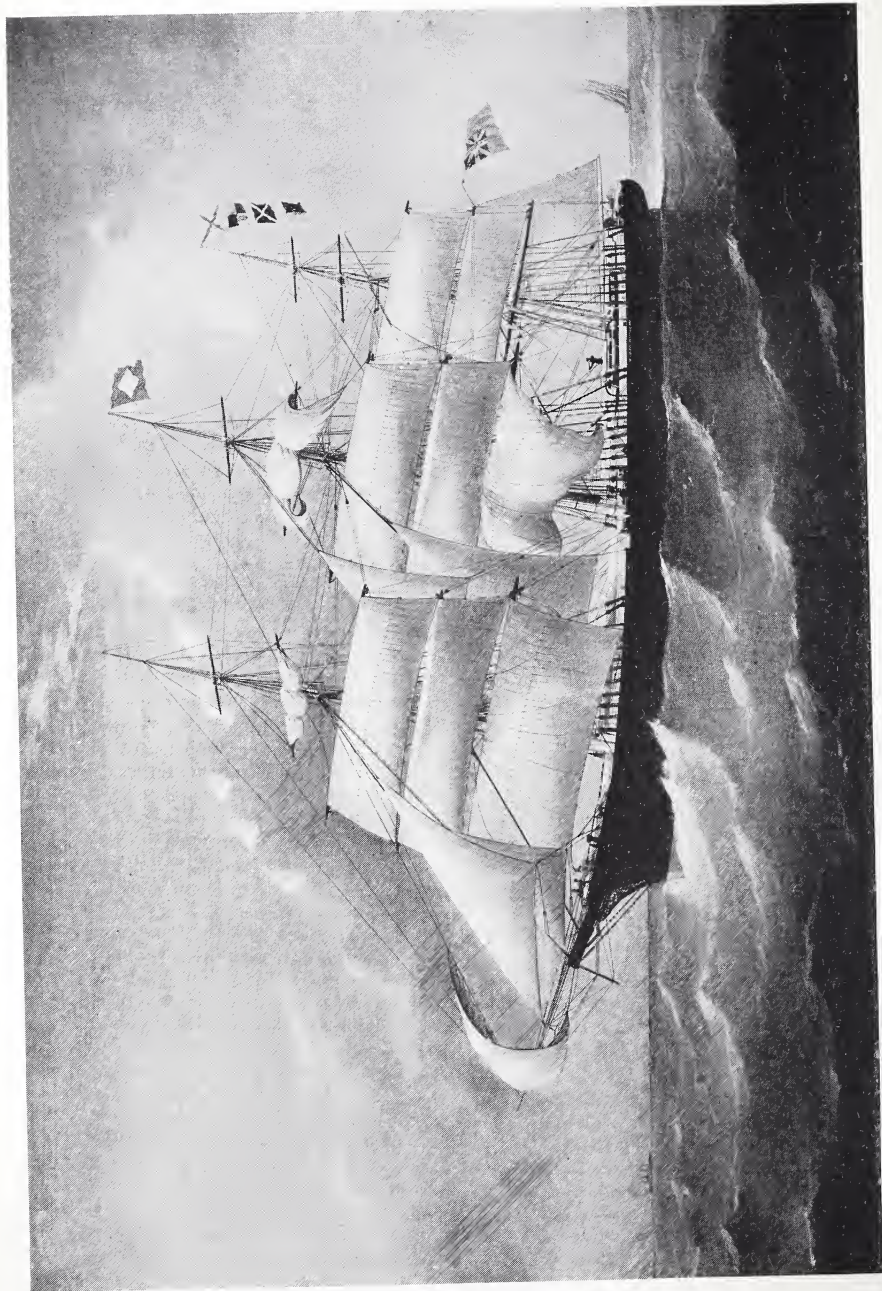
As the sails filled, the crew, reinforced from another vessel or two, assembled on the topgallant forecastle; torches and flares were lit and cheers given for the various vessels. Most of these responded in turn with cheers and lights, an occasional rocket shot up and blue lights flared, while in the forecastle many surreptitious "good lucks" were drunk to the occasion.

I said all ready for leaving, but that was a figure of speech, for really there was much to be done before a ship was actually under way. So early the next day detachments came over from other ships, and with a doubled or trebled crew the work of heaving up the three anchors and many fathoms of chain used in mooring went merrily forward, the windlass clicking an accompaniment to the tune of some favorite chanty like the "Rio Grande" or the "Banks of the Sacramento."

About noon everybody "knocked off" for dinner, and, while the crews were treated to plum duff and other accompaniments of an extra Sunday dinner, the Captain entertained his friends with the best lunch—and it was usually a good one—that the Steward could put up. In our own case, he had been saving several turkeys and two green turtles for the occasion.

Meanwhile the breeze had sprung up, and shortly after turning-to the Second Mate would report, "Up and down, Sir," and half the crew scrambled aloft to loosen sails. Later on came the hoisting of top-sails, and on popular ships it was a common sight to see all three going up at once to the tune of "Whisky Johnny" and "Ranzo, Boys, Ranzo."

As the sails filled the anchor was "broken away," and with the aid of lines to the nearer vessels the ship left the berth where she had lain



THE SHIP 'LOTTIE WARREN,' A GUANO CARRIER OF 1869

for three months and started for Callao, there to clear for her port of destination. It would have been a simple matter for the Peruvians to have had a custom house at the Islands, and this would have saved each vessel one or two weeks' time and from \$500.00 to \$1,000.00 in money, but the return to Callao gave opportunity for additional harbor dues, lighthouse dues, and the possible expenditure of money for supplies—items that were to be duly considered.

All this happened half a century ago. The guano industry to-day is honestly and ably administered for the benefit of the country, and not for that of a few individuals; and under the wise scheme of conservation the Chinchas are now tenanted by vast colonies of birds. Probably not a vessel of the fleet that then gathered at the Chinchas is left, and few of the sailors who manned the ships. One or two ships are said to have met the fate assigned them, and, after being carefully navigated to the latitude of Valparaiso, encountered heavy weather (in the log books), put into that port in a sinking condition, were condemned and sold, to the relief of their owners and the grief of the underwriters. One at least was burned on her next voyage, and with her went my small collection of bird skins.

As for the 'Lottie Warren,' my home for a year and a half, I know not what became of her further than that she passed into the hands of Dutch owners in 1881.

*Eheu! fugaces labuntur anni* (Alas, the years glide fleeting by). The good old times have passed with the fleeting years, but their memory remains, and the words borrowed from Æneas and taken as the motto for my diary—*forsan et haec olim, meminisse juvabit*—have come true—it is pleasant to remember these things.

FREDERIC A. LUCAS.

Major A. J. Boyd, who visited the Chincha Islands eight years earlier than Dr. Lucas, states<sup>1</sup> that they were at that time (1861) "covered with a solid layer of guano over 100 feet thick," a still impressive residue of the 13,376,100 tons which a Peruvian survey had shown to be available in 1853. North Island still had a settlement of some 3,000 people, comprising government officials, traders, soldiers and convict workmen. The price paid for

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<sup>1</sup> Boyd, A. J. 1893. Reminiscences of the Chincha Islands. Proceedings and Transactions of the Queensland Branch of the Royal Geographical Society of Australia. Vol. 8, pp. 3-12.

guano at the islands was about \$7.25 per ton, and the freight to home ports amounted to \$10.00 per ton. Since the sale price in England, according to Boyd, ranged between \$70.00 and \$95.00 per ton, we may assume that ship-owners were by no means deprived of a living profit, despite the ingenious fees and the expenditures for sundry kinds of private connivance which Dr. Lucas has described. In 1873, twelve years after Boyd's visit, and only four after Lucas's, the guano output of the three islands had dropped to 11,634 tons, and the population of North Island had dwindled to 105 persons.

The Chinchas rise steeply from the ocean, some of the cliff walls standing sheer for more than a hundred feet. The only strand upon the Central Island is the new and partly artificial one which fills the bight in the south strait. South Island, the smallest of the group, slopes down to a beach on the southeasterly or windward side, but the shore is here extremely rocky and is pounded by a surf which never ceases, not even when the Bay of Pisco seems calm. North Island has several short stretches of beach, including one true playa of yellow sand upon which boats may usually be run ashore. Except for this beach and the other coves of its easterly coast, however, North Island is the most rugged and irregular of the three, and access to the house of the resident guardians is to be gained only by means of a rope ladder hanging over the water from a suspension dock. The former borders of the islands have been eaten away by the sea, leaving relics in the form of pyramids or clusters of emaciated rocks which make an interrupted fringe of outliers. The buttresses of the present cliffs have also been worn into grotesque shapes, and the islands pierced by extensive caves in the domes of which the rising swells compress the air like pistons, and are spewed out again with an explosive surge. As a rule, granitic rock does not lend itself readily to the formation of caves and archways, but at the Peruvian islands the basal grinding by wave-borne detritus has undermined the cliffs and has caused sections of the rock to

collapse along the joint-planes. The resulting orifices are at first squarish, like quarry trenches, but subsequently they become rounded by further wave battering and by disintegration due to changes in temperature. (See photograph of Mazorca Island, Part I, p. 77.) Part of the five-fathom strait between the Central and South Chincha Islands, which is at present but two cables in width, was perhaps at one time the belly of a vast cave into which the roof or sea-arch eventually fell to make two islands out of one. The plateaus of Central and South Islands still show every evidence of former continuity.

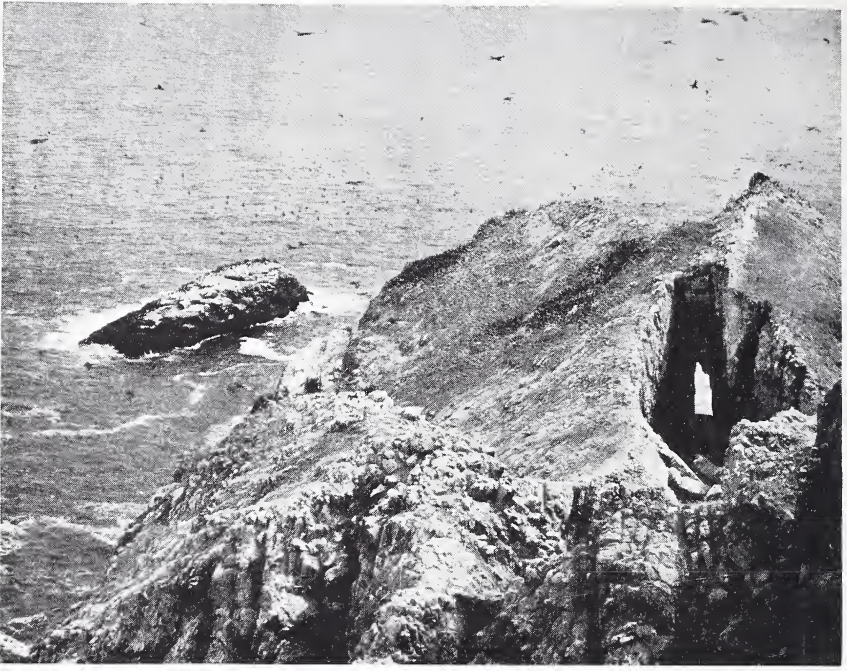
The foundations of the Chinchas are composed of coarsely crystalline granite which is mostly of a reddish color because of the flesh-pink feldspar constituent. But lying above the ancient igneous rock is a subaqueous deposit of varying texture and thickness, which is of relatively recent origin. This sediment is less in evidence upon Central and South Islands than upon North Island; along the westerly coast of the latter the thick, weathered edges of the beds are very conspicuous. All over the *panpa* of the three islands, however, water-worn pebbles of granite or quartz, or of fine-grained basaltic rock, can be found mingled with the guano and the exfoliating igneous surface, while some of the rocky piers, which have been cut off by the sea from the main bodies, show cross-sections of deeper, poorly sorted, water-worn stones resting as a loose conglomerate upon the granite base.<sup>1</sup>

The probable geological history of the Chinchas seems not difficult to interpret from the physiographic features. The sedimentary layers were presumably laid down in late Tertiary or early Pleistocene times, when, as Bowman has noted,<sup>2</sup> the stream water of the western slope of the Andes was of greater volume than to-day. During this period the Pisco River, which even now carries a

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<sup>1</sup> For a critical examination of rock samples and photographs I am indebted to Dr. Chester A. Reeds.

<sup>2</sup> *Op. cit.* p. 229, etc.



#### PESCADORES ISLAND

Looking southward from the summit. Crumbling and exfoliating granite, a straight-walled tunnel to the sea, and clusters of birds breeding upon slopes covered with new guano.

notable amount of rock waste in the season of *agua nueva*, doubtless distributed its cargo over an extensive submarine delta. The outer border of these deposits must have lain not far west of the present line formed by the Chincha and Ballestas islands, for here a terrace of the coastal shelf ends abruptly, and depths approximating 20 fathoms give way to depths of 65 fathoms or more. With the uplift of the Peruvian coast, which occurred, according to the criteria offered by marine fossils, during or subsequent to Pleistocene time, a considerable area within the Bay of Pisco emerged, the Chinchas and Ballestas appearing as the peaks of the irregularly raised granite crust, but covered with the gravels and silt of the former sea-bottom. Whether all of the present table-like islands in the bay were connected has not been determined, but, at any rate, with the upraising of the coast and the slacken-





#### NORTH CHINCHA ISLAND

The rugged, disintegrating westerly coast, with arched and buttressed, bird-inhabited islets. The cliffs in the background show characteristic collapse of the granite along joint-planes.

ing of the supply of stream-carried terrigenous waste, the sea commenced the process of planing inland, cutting rapidly where only unconsolidated material projected above the surface, gnawing slowly where sections of the resistant granite had been thrust upward into the air. The frontal and lateral components of rollers driven forward by all but invariable southerly winds, the action of the current flowing parallel with the coastline and intensified by a four-foot tidal rise, and the alternating effect of nightly cooling of the sea-level rock by cold, upwelling waters and of diurnal heating by the subequatorial sun, all combined to hasten the dissection of the sea-born land, until to-day only the straight-walled mesas of the Chinchas, the Ballestas, Isla Blanca, and a few isolated rocks remain.

Central Island, which has a saddle-shaped profile when viewed from the north or south, is the highest of the

three Chinchas, its western hill having an altitude of 261 feet, according to ten readings which I made with an aneroid.<sup>1</sup> I found the highest point of North Island to be 138 feet, and of South Island 183 feet, these determina-



A CROSS SECTION OF THE CHINCAS

A pinnacle in the strait between Central and South Islands, showing poorly sorted and loosely consolidated gravels *in situ* upon a granite base.

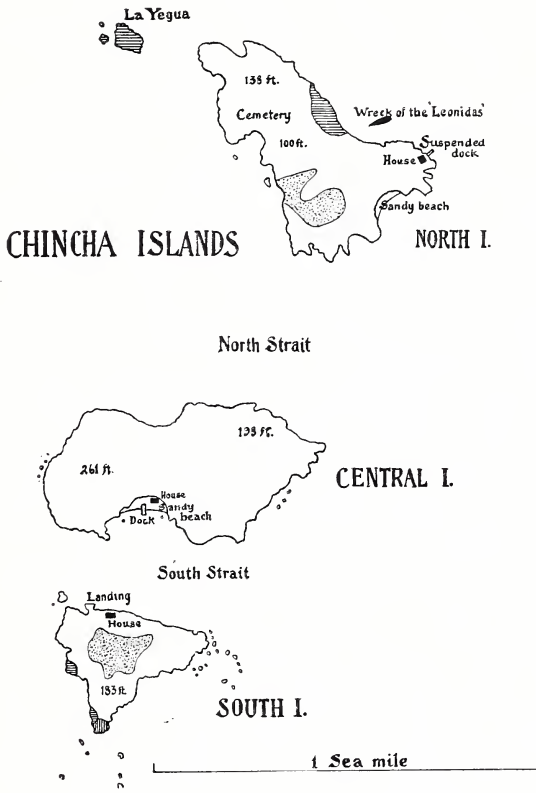
tions being among those shown in their respective positions upon the accompanying sketch map.

As a lookout, the summit of Central Island presents a panorama so beautiful that an observer must be stolid indeed if he can resist a feeling of exultation when he be-

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<sup>1</sup> The Admiralty chart gives the height of this hill as 231 feet.

holds it. The two sister isles, especially the lower and more distant North Island, seem to lie at one's feet like white stars in the blue field of the sea. The western half of the circle of vision is taken up with the ever-varying



SKETCH MAP OF THE CHINCHA ISLANDS

Dotted enclosures upon North and South Islands mark the area of the guanay colonies in December, 1919. The vertically banded southern tip of South Island shows the position and extent of the only alcatraz, or pelican, colony. Horizontally banded areas indicate the portions of the plateau occupied by piqueros. The latter birds were nesting also along practically the whole of the precipitous faces of the cliffs around all three islands.

The figures indicate the altitude in feet at five points.

Pacific, often covered with reticulated foam-streaks, and by the prevailingly cloud-filled sky in which delicate cirri and mare's-tails form all summer above the Humboldt Current. The off-shore layers of stratus clouds usually

hang low in the west to hide the sun just before it nears the horizon and blazes forth again at the end of day. On this side, too, beyond South Island, stand the picturesque twin cones known as La Goleta (The Schooner). To the northeastward one looks toward Tambo de Mora, the Pampas de Ñoco, and the crests of the cordillera, beyond which still higher crests, of a thinner and colder blue, reveal themselves on the clearest days. In the southeastern quadrant lies the Bay of Pisco; the mountain-in-the-sea of San Gallan, with its westerly peak always hidden under a mantilla of fog; the Ballestas and Isla Blanca; the red hills of Paracas Peninsula, which all but conceal the deep bay behind them; and the desert pampa south of Pisco, blocked at the southern end by coal-bearing ridges, but stretching inland toward the vine-growing country of the Ica Valley. When the weather is calmest and brightest, the great Indian symbol of the *Tres Cruces*, which is carved on the seaward mountain slope just west of Punta Lastre, can be seen with the naked eye from Central Island, although its distance is 11 sea miles. Heightening the charm of land and ocean and atmosphere, is the fact that the circumambient whole vibrates eternally with life. The bay of Pisco is dotted with ruffled or shimmering areas where schools of *anchovetas*, *sardinias*, or *machetes*<sup>1</sup> are moving near the surface, the myriads of individual fishes straining out with their gill-rakers the invisible plant life which thickens the water; birds and seals in turn pursue the massing fishes, and oftentimes one can watch from the hilltop small groups of hump-back whales<sup>2</sup> which breach and blow, and then point up their flukes for the "long dive." Finally, the white hillsides about one are likely to be darkened by vast, huddled crowds of mumbling guanayes, while waving whip-lashes of the same birds are silhouetted against the sky in all directions.

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<sup>1</sup> The *anchoveta* is an anchovy, *Engraulis ringens*; the *sardina* and *machete* are herrings, *Sardinella sagax* and *Potamalosa notacanthoides*, respectively.

<sup>2</sup> *Megaptera versabilis* Cope.

The Chinchas are, of course, absolutely devoid of vegetation above high-water mark. The native animals, in addition to birds and sea-lions, include parasitic ticks, pale yellow scorpions, ground-spiders which riddle the soil and guano with their silk-lined tunnels, Mallophaga or bird-lice, dermestid beetles, several kinds of flies, and lizards of the genus *Tropidurus*. The latter live in part in burrows made by the Inca terns, and occur not only on the flat ground but also all over the sheer faces of the cliffs.

The day after landing at the Chinchas I crossed the strait from the dock of the Guano Administration, and climbed the flimsy stairway to the pampa of South Island. The breeding grounds of the guanayes had here just one year's accumulation of guano, and most of the birds were about to begin a new nesting season. My first view of them from the brink of the island showed some thousands standing quietly in a dense body. When I approached, all the birds on the near side began to move uneasily—not *en masse* nor yet individually but in groups of a few hundred, each group for the moment constituting a unit. One company would move rapidly away, the birds carrying themselves bolt upright like penguins. Another company would approach me, so that this section of the great mob would gleam with white breasts instead of shiny, dark backs. Still other units rushed to the right or the left, so that both the backs and the white breasts showed at once, and the long bills and red caruncles became conspicuous. The closely huddled bands soon collided with others surging in different directions, producing no end of uncertainty and confusion about the margins. Some of the guanayes showed almost no fear, allowing me and my Indian companions to draw within a few feet of them. Others, however, took to flight, rushing helter-skelter down the slope, and raising a cloud of dust with their beating, whistling wings. The air became bewilderingly thick with them as they circled round the site of their colony, but within a few moments the number of birds alighting again exceeded the number taking wing.

During the first few days I became familiar with the impressive homing flights of the guanayes, which are characteristic features of the greater part of the Peruvian coast. The return of the birds often began about two o'clock in the afternoon and continued five or six hours or until after nightfall. In wedges and long files they streamed in from the feeding grounds, skirting the edge of Central Island on their way toward the South Island colony, and then wheeling about before dropping amongst the birds that had preceded them. The homogeneous mass of resting guanayes, which from afar looked like a huge black rug on the white island, would steadily expand as its periphery was literally forced outward by the constantly augmented pressure within.

Many other kinds of birds claimed my unwearying attention at the Chinchas, but for the moment I shall speak of only one of them, the *chirote de mar*, or "sea



CENTRAL ISLAND, CHINCHA GROUP

The highest hill, with spreading flocks of guanayes, as seen from South Island. Partly redistributed marine deposits have filled out irregularities of the granitic foundation to form the characteristic domelike pampa.

mockingbird" (*Cinclodes taczanowskii*), which I could see from my balcony every morning as it fed upon the sandy beach of Central Island. The Spanish name has reference to appearance rather than to powers of mimicry, the chirote's general resemblance to a mockingbird being increased by the presence of a large white patch on the wings. It is a member of an exclusively South American family, and it enjoys the distinction of being the only resident land bird at any of the Peruvian islands. Its feeding habits are more like those of sandpipers than land birds, however, for I usually saw it standing on rocks assailed by heavy surf, or chasing retreating waves for the tiny crustaceans sucked out of the sand by the backwash. Its real affinities are with birds of Patagonia, Tierra del Fuego, and the high Andean stream courses, but on coasts bathed by the cool Humboldt Current it ranges northward to at least 10° S., and nests upon many of the islands. At the Chinchas, the clear, whistled trills of the chirotos were pleasant, homelike sounds at dawn of every day, their singing being usually accompanied by a rapid flashing of the wings as they sat on the highest peaks of the rocks.

On the gray, calm morning of October 14, I made my first visit to North Island, historically the most important of the three Chinchas. Señor Andres Gaggero, of the Guano Administration, and an Indian sharpshooter named Meliton Lurquin, who was subsequently my capable assistant for many weeks, escorted me. A boatman backed a flat-bottomed skiff through the surf to the edge of a shingly beach below a cliff on the north side of Central Island, and I confess that I was much concerned for the safety of the outfit, especially the Graflex camera, while the three of us were embarking, and until we had finally hauled out beyond the breakers. The skiff was a clumsy little craft, too small for four men, but it served rather precariously until we could borrow a life-boat and two oarsmen from the bark 'Ballestas,' which lay at anchor in the north strait.

Even with the more seaworthy boat we had difficulty in landing on North Island, where the eroded coast seemed to be a succession of little promontories, rock-bound coves, and black caverns into which one could see by light reflected from the swirling foam below. Spires, tunnels, arches, and all manner of embattlements decorated the huge granite blocks that had separated from the main island, and each of these islets was gleaming with nesting piqueros. While we were leaping ashore from the bouncing boat, lobos were feeding and roaring close by, a pair of penguins were making love on an adjacent rock, and *brujillos* (black oyster-catchers) were standing on the tips of neighboring points and watching us with startling, saffron-yellow eyes. Chirotos, too, were carrying on courtship antics all about us, and were pouring out a merry chorus of whistles as they darted up and down over the water, the stony shore, and the hot guano-pampa above.

Ashore on North Island we found pelicans to the number of several hundred, and an extraordinary number of gallinazos, or vultures, and gulls (*Larus belcheri*). Lurquin immediately began his duty of slaughtering as many as possible of the two latter species, both of which are serious enemies of the guano-producing birds. The Compañia Administradora del Guano maintains sharpshooters at many of the islands for the express purpose of killing off these pests, and I was informed that during February and March of 1917 more than five thousand of the predaceous gulls had been shot on the southern islands, between Pachacamac and Santa Rosa. They are still extremely abundant, nevertheless. Lurquin adopted the cruel but effective expedient of attaching wounded birds to a heavy bag of sand, so that their struggles and cries would lure other victims within range. I examined a large number of stomachs of the gulls and found that most of them held damning evidence in the form of remains of young guanayes and piqueros. Several also contained fish which the gulls may have captured themselves.



The western border of North Island passed all power of description for savage and chaotic beauty. It was a region in which rock and ocean and sky were intimately mingled, and the ensemble was filled with tens of thousands of white piqueros, slaty Inca terns, and other exquisite birds. From the edge of one part of the cliff we looked down into a cove, the water of which was transparent to the bottom. A natural breakwater of jagged rocks kept it relatively free from the swell and at the same time made it inaccessible to boats. The surrounding cliffs sheltered it from the wind, and offered no pathway of descent that any beast except a lizard might have used. The virgin beach below was occupied by a lone and sleepy penguin, and the slope at the foot of the cliff was black with basking zarcillos. Half way toward the crest of the precipice a niche extended all the way around the horseshoe curve, and this, the box-tier of a splendid amphitheatre, was crowded with piqueros at their nests. In the center of the cove was the actor—a baby sea-lion chasing his tail. Around and around this aquatic buffoon whirled, first to the right, then to the left, and whenever he came to the surface, a cloud of hovering zarcillos would concentrate about the spot of broken water.

Although the sun only filtered through the clouds during the whole hazy morning, the forenoon light reflected from the white guano seemed more dazzling than that from snow. Doubtless the nitrogenous particles which blew into our eyes aggravated the blinding discomfort. In the most glaring, dustiest, hottest, and ugliest part of the island, we came suddenly upon the place which the courteous Spanish tongue dignifies by the name of *pantheon*. From the sides of dismal gulches, human hands and feet were protruding; here and there, completely exhumed, lay heads partly covered with hair. Farther up the slope, apart from the others, a woman and child, wrapped in coarse textiles that were still well preserved, reposed side by side, half within the ground and half out. Other corpses included some which, I fancied,



THE AMPHITHEATRE, NORTH CHINCHA ISLAND

Weathering of the unequally consolidated marine beds, lying upon the granite, has here formed extensive undercuts which are occupied by nesting piqueros.

looked like Chinamen, lying with their mouths wide open as though they were yelling at the heavens. Everywhere were toes pointing skyward, even when no other part of the bodies showed. All of these remains dated from the early days of riotous guano traffic, when many of the poor coolies, tradition says, despaired of ever returning to their native Macao, and dashed themselves over the cliffs; the others found a temporary resting place in the guano, but after each period of extraction the birds once again perch upon their skulls.

On the eastern side of North Island we sighted the picturesque wreck of the British ship 'Leonidas' which had lain a short distance off shore for eight years. Only the bow and the masts with their spars were above the surface, and these were covered with birds. Not far from the hulk was the house of the guano watchmen. From the hanging dock in front of the house we descended a rope ladder to a boat, and were rowed back to Central Island.

## PARACAS BAY

After a few days at the Chincha Islands, I made a trip in the launch 'Mazorca' to a place known as the Puntilla, at the entrance of Paracas Bay. On this part of the mainland coast there are excellent wells, from which the drinking water used upon the guano islands in Pisco Bay comes now, as no doubt it did in prehistoric times. The Guano Administration maintains a pump, pipe-line, and house at the Puntilla, all under charge, at the date of my visit, of an extremely talkative keeper named Tomás Polo. There is no other habitation within several miles.

We put forth from the Chinchas early on October 19, 1919, a fair, sunny morning, with a south wind of usual morning strength, namely, about 2 of the Beaufort scale. The cloudiness of the sky also registered 2 in a scale of 10, the formations being mostly cirrus, with top-heavy cumuli hanging over the land well back from shore. I refer to these meteorological facts merely because they are typical of the beginning of each day in the Humboldt Current during the season of austral summer. Among the fishermen of Pisco and San Andrés, the dependable southerly wind is termed the *paraca*, after the peninsula from whence it sweeps across the bay. It commences in early morning, or sometimes not until the forenoon, blowing gently, and proceeding from a direction somewhat west of south. Increasing through the middle of the day to a normal maximum of 3 or 4 of the Beaufort scale, so that it covers the ocean with whitecaps, it also swings through south to the eastward, thus "following the sun" in a manner characteristic of steady, coastwise air currents. In mid-afternoon (the exact hour is variable), it blows at its highest velocity from somewhere near S. 30° E., more strongly close to the coast than off shore; and some time before sunset it ends rather abruptly and leaves a vesperal calm.

The journey southeastward to the mainland gave us good views of the Ballestas Islands, San Gallan, the Tres



#### PARACAS BAY, FROM THE SPIT AT THE PUNTILLA

The broad, sandy beach is fringed with succulent strand-shrubs, with a few dense growths of palms behind. The low, barren hills, which extend inland rather less than a mile, are part of a dissected coastal shelf overlain with well defined layers of pebbles and marine shells. The mountains in the background are spurs of the maritime cordillera stretching toward Paracas Peninsula. The birds on the rocks are curlews (*Numenius hudsonicus*.)



#### THE TRES CRUCES SYMBOL, PARACAS PENINSULA

The altitude and lamination of the upraised coastal shelf suggest that the latter is of the same age and formation as the Chinchas and other islands in the Bay of Pisco.

Marias, El Ovillo or Isla Blanca, and the northern part of Paracas Peninsula with its lofty headlands. Two miles west of the mouth of Paracas Bay, we turned inshore to inspect the remarkable Indian beacon known as the Tres Cruces, which is carved on the brick-red slope of the hill. Various religious traditions have become associated with this symbol, but it certainly has no relation with the Christian cross, being an aboriginal monument dating probably from before the Conquest. Its lines are deep trenches in the soil, and it appears to be several hundred feet in height. Like a giant candelabra it rears its arms serenely above the sandy, alkaline terraces in which tens of thousands of the ancient inhabitants of the coast lie sleeping.

Midway in our passage of Paracas Bay, we could look far into the sheltered seclusion of Seguion Cove to the southward, a harbor which impressed me as the best site for a fishing station that I had yet seen in Peru. The coast towards which we were heading was low, sandy, and hot, with bare hills in the distant background. It reminded me strongly of the Cape Verde Islands, and later I was struck by the curious coincidence that the first two creatures that I had collected, both upon those African islands and at the Puntilla, were a species of curlew and a species of gecko.

The only visible vegetation on shore near the Puntilla was a clump or two of palms, and a hedge of rank, succulent shrubs just behind the strand. A water pipe extending from the well to the anchorage of the tank-boats was being used as a roost by a long line of the black cormorants (*Phalacrocorax vigua*) known as *cuervos de mar*. In front of the Guano Administration cottage was a shallow tidal lagoon in which schools of mullets were jumping, and about which dense flocks of shorebirds were feeding. The latter were mostly migrants from North America, and included such familiar acquaintances as sanderlings, semipalmated and spotted sandpipers, and ringneck plovers. Nor were these the only northern trav-

elers in the neighborhood, for our own familiar barn swallows were darting back and forth along the beach, and three ospreys were circling high above the bay. In the desert, back from the water, the sole visible beings were the omnipresent gallinazos.

Tomás Polo, the garrulous keeper, prepared us a good breakfast. When he saw me skimming minute sugar-ants from the surface of my tea, he assured me with an air of remonstrance that "*hormigas son buenas para estómago*" (ants are good for the stomach). He maintained the hospitality of the Compañía Administradora del Guano at this station, but he and his wife and children, and eleven dogs, lived in their own aggregation of small reed huts about fifty yards from the house. The cooking was done by the wife at the huts, and Tomás would dash at top speed from there to the dining table whenever we were ready for a new course. A huge, steaming dish in each hand put no check upon his velocity.

After breakfast we started along shore with Tomás toward the *pantheones*. Although he was bare-foot, he seemed very shy about wading ankle-deep into the bay for a plover that I had shot from the beach. This was at first incomprehensible to me, but he presently explained his timidity by showing me where a stingaree (*Dasyatis brevis*) had driven its spine an inch and a half between the bones of his instep. The excruciating experience had occurred in the shallow, sun-warmed waters of this same playa about three months before, and the wound had not yet fully healed. On another occasion, nevertheless, I was a witness that Polo did not hesitate to wade after a *pulpo* or octopus, which he turned inside out, disemboweled, beat and trampled, scrubbed with sand, washed in salt water, and then took to his out-door kitchen to be cooked.

Many wild dog<sup>1</sup> tracks wound across the sandy stretches behind Paracas Bay, and later Polo gave me

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<sup>1</sup> A species related to *Cerdocyon sechuræ* (Thomas) of the more northerly coastal desert.

the jackal-like skin of one of these mammals, which the Peruvians call *zorras* (foxes). The only other quadruped encountered during our walk was a gecko<sup>1</sup> which I captured, but which subsequently escaped, leaving its tail behind it. Polo and his companions, all native Indians who had doubtless known geckos from earliest childhood, were horrified at seeing me handle the harmless little reptile, for, in Peru as elsewhere throughout the world, lizards of this particular group are held to be diabolically venomous. Their large and spookish eyes, apparently, are the features which condemn them, and, at any rate, Polo began to prattle the same tales about the tiny *saltojo* that natives of the Lesser Antilles had told me years before about the dreaded "wood-slaves" of a related genus. I asked Polo whether he had ever known of anyone being bitten by a gecko, at the same time holding the lively little lizard so that its snout pressed against my cheek. Polo was almost too enthralled at watching me flirt with death to answer, but finally he said that he knew a man who had been bitten on the knee by one, down by Independencia Bay, and that his leg had swelled this big (indicating the circumference of a keg). Had Polo seen the swelling? No, señor, but he had heard all about it, truthfully. Had he ever seen the man? No, señor, but many of his friends had seen the man. How did he know that it was this kind of lizard that bit the man? Because, señor, this was the kind of lizard that makes that kind of bite!

But while Polo's fear had been mingled with interest at seeing me play with the gecko, he showed only unqualified terror, and quickly put fifty yards between himself and me, when I picked up a fine milk-snake, which lay in kinks upon the sand near the edge of a cluster of palms. I dropped the snake into a bag, tied up the top, and made Polo carry it, while one of the hardened Indians from the Chinchas explained to him that this Americano knows

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<sup>1</sup> Genus *Phyllodactylus*.

about everything—birds, lizards, fish, ticks, scorpions, and bugs—and that if he tells you the *culebra* won't bite, it won't. Polo may have been convinced that the snake wouldn't bite me, but his faith went no further.

R. C. M.



MINIATURE BY ELIAB METCALF OF  
JOHN HASLETT, M.D.

The Brooklyn Museum has become the possessor of a number of miniatures through the bequest of the late Samuel E. Haslett, which will add much interest to its collection of early American Painters.

Eliab Metcalf, who painted the miniature of Dr. John Haslett here illustrated, was one of the best of American



John Haslett, M.D., by Eliab Metcalf.

miniaturists, although his work is little known. While Metcalf's handling of costume and posing of the subject do not exhibit the art of Malbone and Trumbull, his handling of the face and especially his painting of the eyes and hair place him equal with Fraser, Field and Trott at their best, if the miniature of Dr. Haslett represents an average of his work. His miniatures

are rarely found because of the fact that his feeble health caused him to spend most of his short artistic life in the West Indies in a hopeless struggle against disease. Indeed, Miss Wharton fails to mention him in her book<sup>1</sup> at all, and we are indebted to Dunlap<sup>2</sup> for preserving practically all that is known concerning his life.

Eliab Metcalf was born in Franklin, Massachusetts, on February 5, 1785, of Pilgrim stock, the third son of James and Abigail Harding Metcalf, the latter of whom is said to have been a near relative of the artist Chester Harding.

Dunlap states that at the age of eighteen a cold affected Metcalf's lungs which disabled him for employment and afflicted him throughout life. In 1807 he accepted the invitation of a friend named Loviel, a native of Guadaloupe, to pass the winter in that island, and after an unsuccessful attempt to enter business in the West Indies, he returned home with his books filled with attempts at drawing and firm in the determination to adopt painting as a profession against the wishes of his father and the advice of his friends.

The New York directories show that he was living in New York at 14 Broad Street, in 1812 and listed as a "profile painter," and Dunlap states that he studied drawing under John Rubens Smith, "whose instructions have forwarded many artists, although he never could paint decently himself."

In 1814 we find him established at 55 Maiden Lane as a "miniature painter" and in September of that year he married Ann Benton. In 1815 he moved his studio to 1 Pine Street, and Dunlap tells us that it was in this year that he made his first efforts in oil painting under the teaching of Waldo and Jewett.

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<sup>1</sup>"Heirlooms in Miniature," by Anne Hollingsworth Wharton.

<sup>2</sup>"History of the Rise and Progress of the Arts of Design in the United States," by William Dunlap. Edited with additions by Frank W. Bayley and Charles E. Goodspeed, 1918. Vol. 2, pages 387 *et seq.*

The dates given by Dunlap for Metcalf's sojourn in New York, in the South and in the West Indies overlap in point of years and cannot be reconciled, but a general statement made up with the aid of the old directories and other available data would appear to be somewhat as follows: His lungs being again affected, he went in the autumn of 1819 to New Orleans. His residence there lasting only about two years was interrupted by one visit to New York and a horseback trip through the West, painting as he went. He was in New York in 1821 but left in the autumn of 1822 for the West Indies where he spent the best part of two years in St. Thomas, St. Croix and Porto Rico entirely occupied in pursuing his profession, and profitably engaged by those high in governmental place. In 1824 he was again in New York and in the autumn went to Havana, and from then until 1833 he spent most of his time there, visiting his family in New York each summer. In 1833 there was an epidemic of cholera in Havana, from which Metcalf suffered, but he was able to return home and lingered in ever declining health until his death at 382 Greenwich Street on January 15, 1834.



Business card of Eliab Metcalf in the back of the miniature of John Haslett.

In the back of the miniature of Dr. Haslett appears Metcalf's engraved business card with his address as 152 Broadway, here illustrated. The city directory gives this address to Metcalf for the year 1822 but he is listed in 1823 at 154 Broadway.

The biography of Dr. Haslett published in the Medical Register, states that he first came to Brooklyn while on duty in the Navy in 1823, which gives us substantially the date of the painting of this miniature.

By reason of Metcalf's feeble health most of his artistic career was passed far from his native land and it follows that while the West Indies are probably filled with his work, the writer has seen but one other miniature attributed to him.

Dr. John Haslett, the subject of this miniature, was born in Charleston, S. C., in December, 1799. He graduated from Harvard with the degree of A.B. in 1819, studied medicine in Charleston and Philadelphia, and received the degree of M.D. from the University of Pennsylvania in 1822. In the summer of that year he entered the United States Navy as a surgeon and remained in active service until 1846 when he resigned his commission and thereafter resided permanently in Brooklyn, no doubt influenced by the fact that he had married there, Jane Sullivan, in 1826. He became, in 1850, President of the Board of Trustees of the City Hospital, founded by the munificence of Augustus Graham, one of the benefactors of the Institute, and remained so until his death. He was also a Trustee of the Packer Collegiate Institute. Dr. Haslett enjoyed a wide practice and his home on the corner of Clinton and Joralemon streets was long a center of the artistic and social life of the Heights section of Brooklyn, and was a landmark until its destruction two years ago. Dr. Haslett was the father of Samuel E. Haslett, through whose gift the Brooklyn Museum becomes the possessor of this delightful miniature.

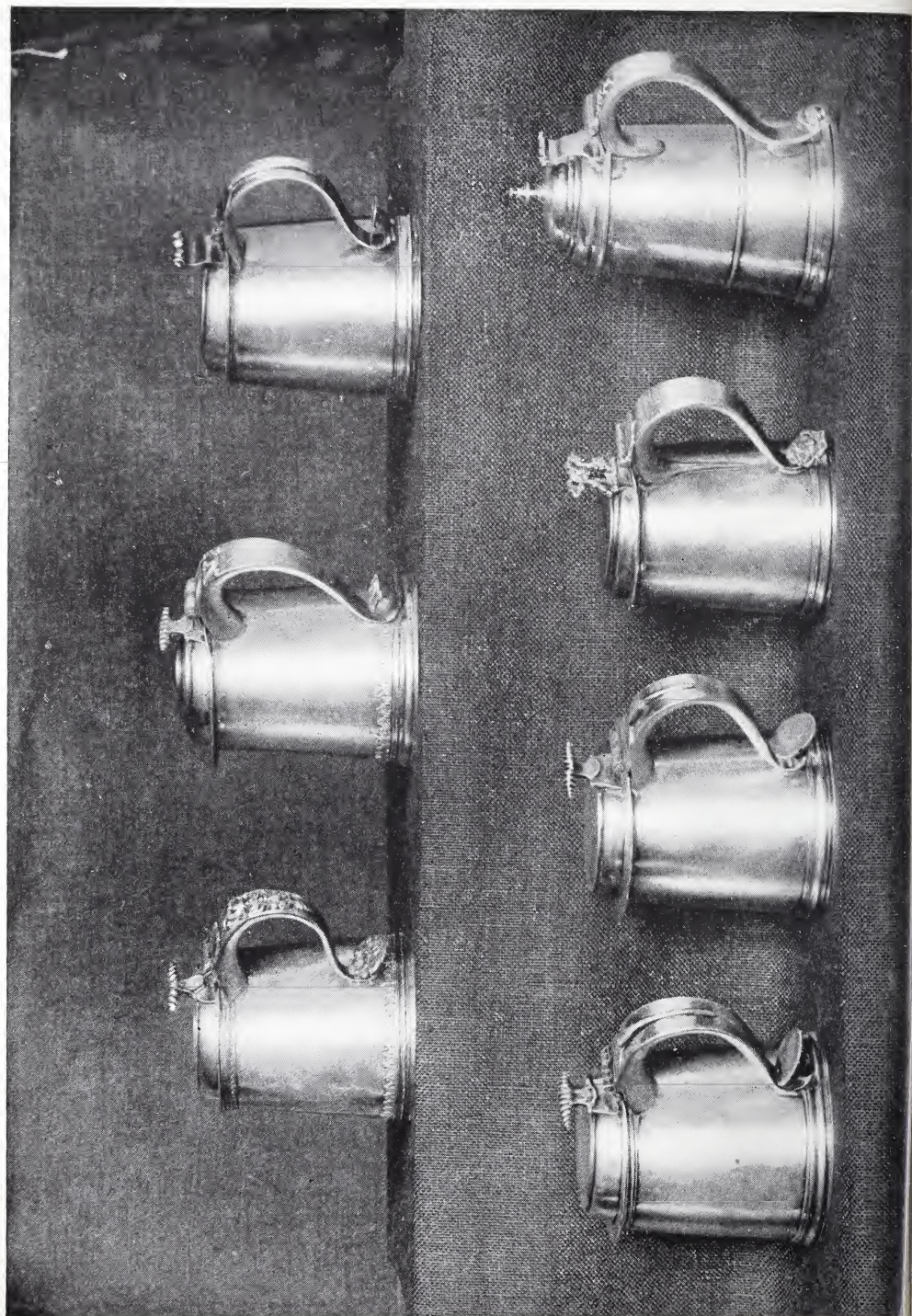
J. H. M.

## EARLY AMERICAN SILVER, AN HISTORICAL EXHIBIT IN COMMEMORATION OF THE LANDING OF THE PILGRIMS.

**T**HE pictures of the New England home that were a familiar part of most of the reading books of a generation ago are still highly regarded in history both in and out of the school books. They show a society of simple people whose austere religion ruled their every plan and whose laws were founded upon the conviction that comfort, luxury and beauty in this life were ill preparation for the joys of the world to come. The only records we have today of the home life of the earliest settlements are the probate records, and how significant it is that, from the first, those records were kept in a legal and orderly manner. Those at Plymouth, in the handwriting of Winslow, Winthrop, Standish and other familiar names,



Fig. 1.



written most beautifully in the script of Spenser's time must be interpreted with care by the readers of today. These records, made of course of the estates of those deceased in the colony, are at first meager in the extreme, but within ten years the contents of the homes are indicative of a change for the better, and in twenty years hardly a trace remains of hardship.

One of the first suggestions of comfort is the frequent mention of cushions, in brilliant colors, usually red or green. These were in the hard-seated wainscot chairs and benches and also on the floor to protect the feet from the cold. About the year 1670 the inventories begin to mention silver and by 1700 there is much silver recorded as the property of the colonists.

The best known early silversmiths were Hull and Sanderson, who are known to have worked in Boston as early as 1652. The Pine Tree shilling and six pence were made by them about that year, and some very fine two handled cups, alms basins, beakers and other church pieces, made by Hull and Sanderson, are now owned both by museums and private collectors. Edward Winslow, a very famous Boston maker, perhaps the most skilled, was born in 1669 and died in 1753. Timothy Dwight was born in 1654 and died in 1691. Jeremiah Dummer worked in Boston from 1645 to 1718. All these men were valuable citizens and served their communities in a variety of ways.

The earliest silver was largely for church use, but was often used in the home before being left to the church, as, for instance, in the case of tankards, the inscriptions show them to have been left by will to the church. Spoons were very early a part of the household furnishings, but neither forks nor knives in silver are mentioned. Tankards, porringers, caudle cups, beakers and cups are plentiful in the early years of the eighteenth century. A little later teapots, chocolate pots, bowls, cans, casters, sugar bowls and cream jugs were owned by many families.

The same conditions existed in the New York colony, where many pieces of silver antedating 1700 are still ex-



Fig. 3.



Fig. 4.





Fig. 5.

tant. The form of these pieces, however, shows the Dutch influence, and such men as Jacob and Hendrik Boelen, Peter Van Dyke, Benjamin Wynkoop, Onclebagh, and others were the equal of their Massachusetts contemporaries. Silver was a highly valued metal and represented surplus wealth, and in the days before banks this surplus wealth was kept in the form of plate, for the fabrication, contrary to present day conditions, was of small value as compared with the material used.

In the present exhibition the silversmiths working before 1700 are represented by William Cowell, Thomas

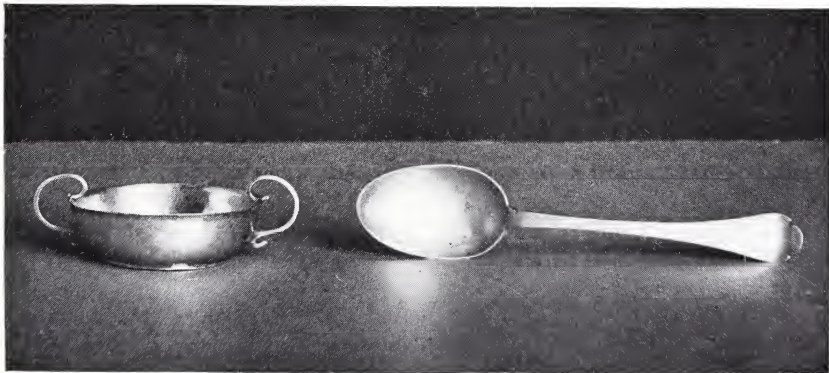


Fig. 6.

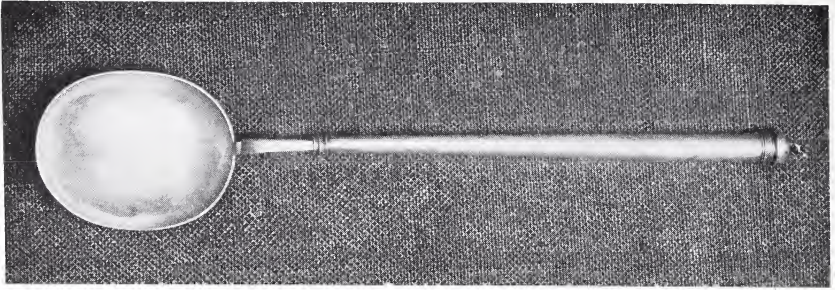


Fig. 7-A.

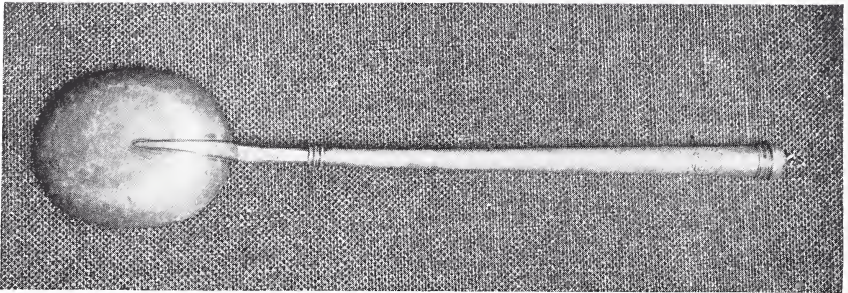


Fig. 7-B.

Savage, Jeremiah Dummer, Jacob Boelen, Everardus Bogardus and Peter Van Dyke.

Of all forms of silver the porringer was the most plentiful and remained in favor until after 1800. Generally families of any wealth possessed at least one. They are usually marked with the initials of the Christian name of the man and of the wife separated by a star or cross surmounted by the initials of the surname, thus

P  
S \* M

The earliest form, the handle of which is known as geometric, is shown in Figure 1, made by Thomas Savage about 1690. Next to it is a porringer with a cover, by Peter Van Dyke. This handle is elaborately wrought in a unique pattern. The last, by John Burt, has a handle known as the keyhole pattern, which was popular for about 100 years.



Fig. 8.

Tankards are also quite plentiful, but their popularity waned about 1750. The earliest were flat topped, and six specimens are shown in Figure 2. The first is by Everardus Bogardus, the grandson of the famous belligerent dominie of the New Netherlands. The handle is beautifully cast, showing a masque with pendant fruits and flowers and a wire work border top and bottom. On the cover is the mark of Hendrik Boelen. The second is by Simeon Soumaine and quite similar but with less detail. Both have identical coins inserted in the lid bearing the image of Leopold, Archduke of Austria, who died in 1705. The third tankard is by John Hastier. It is plain except for a rat-tail on the handle and a richly engraved border and cipher on the top, the side flare showing strongly the Dutch influence. The next two tankards are by Adrian Bancker, and are excellent specimens of the plain massive form typical of New York made pieces. The fifth is a New England tankard by William Cowell, the purchase or thumb piece represents dolphins and a mask, and on the tip is a cherub's head. The contrast between the con-

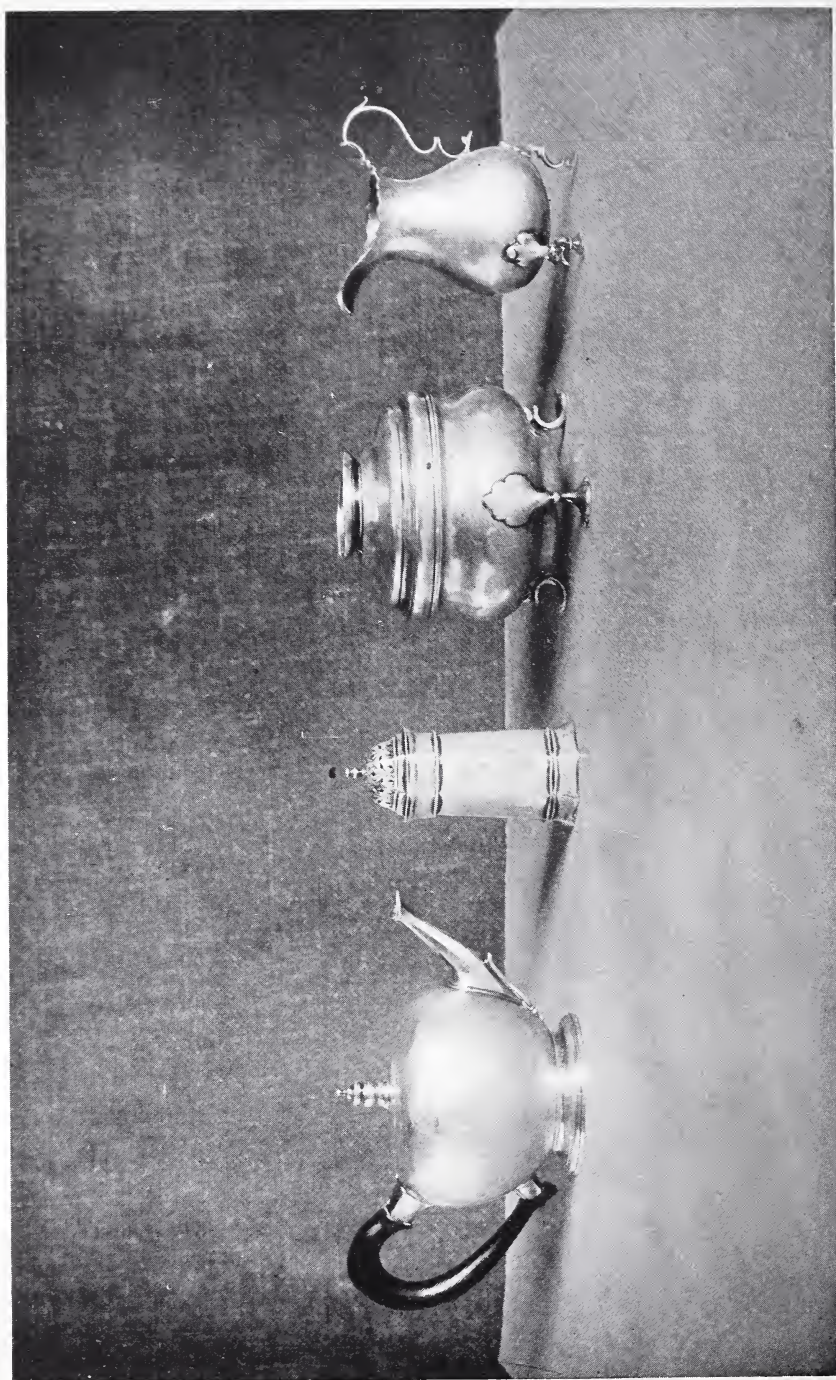


Fig. 9.

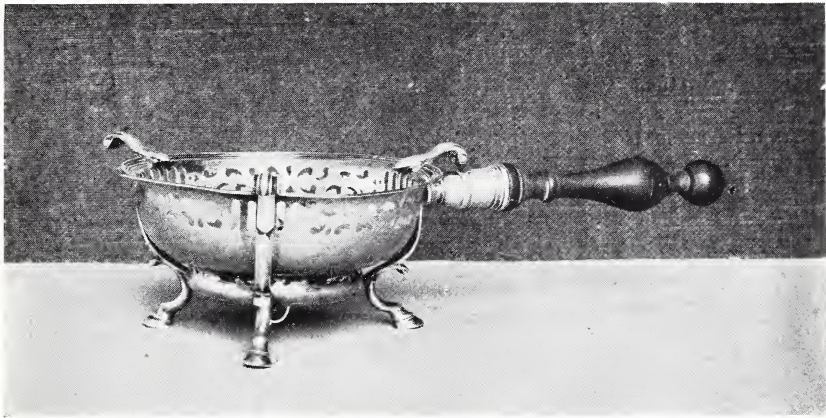


Fig. 10.

servative line of the New England piece and the New York pieces preceding it is striking. The last tankard shown is by the famous patriot Paul Revere. It is in the latest form of tankards, with a mid band, dome top and finial.

The sugar bowl by Simeon Soumaine shown in Figure 3, shows the Chinese influence, the result of the eastern trade which was extensive in the early eighteenth century. On both cover and bowl is engraved a cipher.

Another piece showing the Chinese influence is the bowl by Cornelius Wynkoop shown in Figure 4. The workmanship is of the highest order, the walls being so hammered as to leave the edge a little thicker.

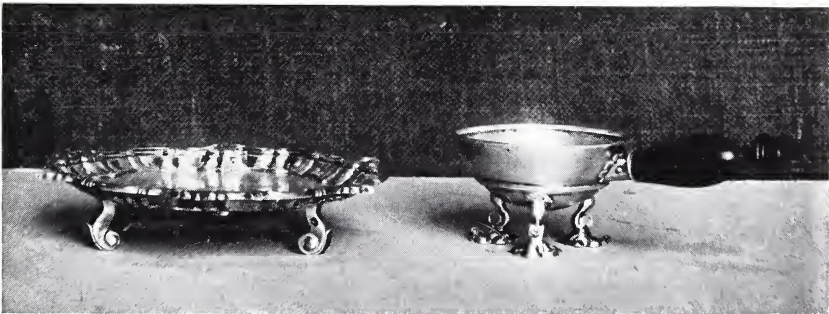


Fig. 11.

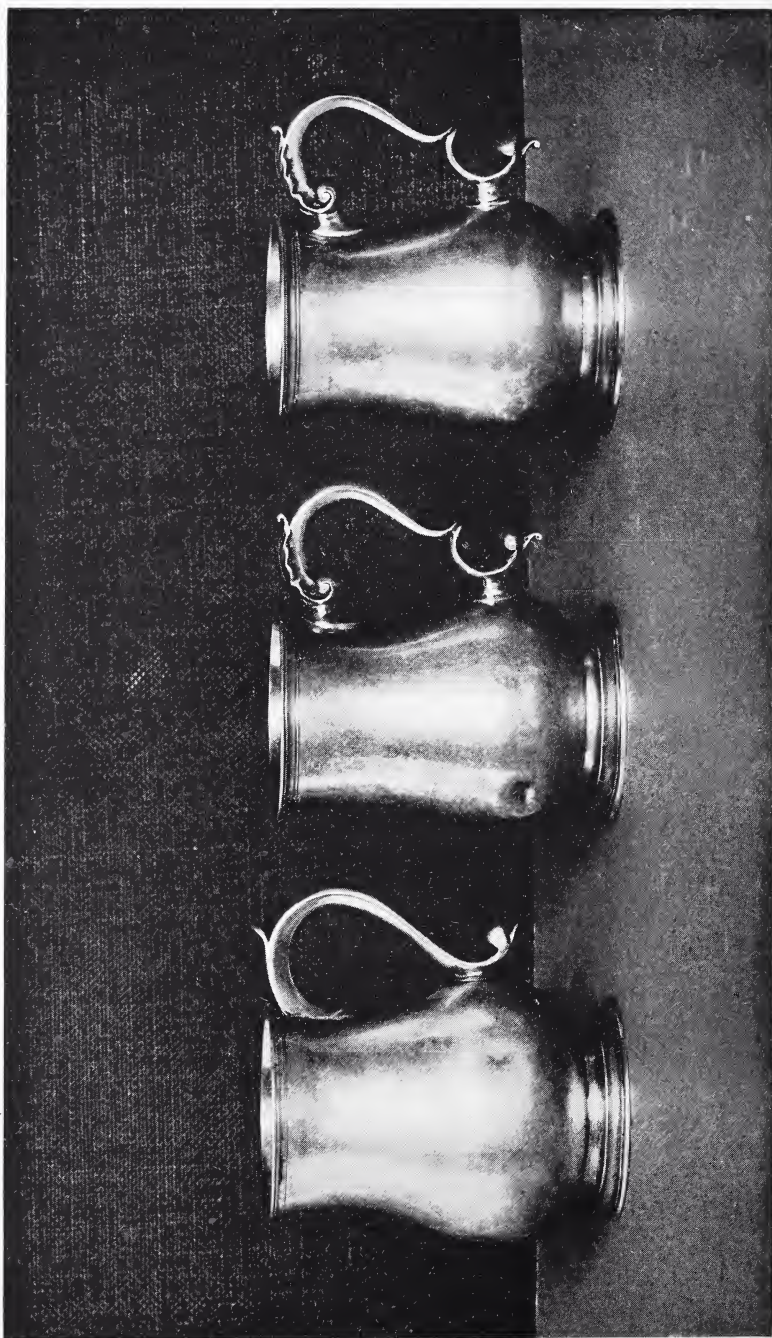


Fig. 12.

An early New York sweetmeat dish by Jacob Boelen, dating about 1690, is shown in Figure 5. The sides are embossed in a rather crude leaf and flower design. This

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dish bears the initials R \* M, Richard and Mary Ingoldsby. It was this Major Ingoldsby who put down the Leisler revolution in New York in 1691.

A small two handled shallow dish by Jeremiah Dummer, known as a wine taster, is shown in Figure 6. In the same Figure is shown a spoon of the same date made by Jonathan Clarke. The handle is trifid, and a so-called rat tail extends on the back of the bowl. Both of these pieces date about 1700.

A dignified spoon made by Peter Van Dyke, used for serving stew, is shown in Figure 7. The bowl is very large, and is supported by a rat tail on the back. The handle, having a finely engraved cipher, is round and hollow, ending in a ball.

A so-called spout cup by George Hanners of Boston is shown in Figure 8. There is some question as to the use of these cups, but they were probably used for meat gravy.

The teapot shown in Figure 9 is by Thomas Edwards, of Boston, a dainty little piece with countersunk hinges, engraved lid and octagonal spout. The Lockwood coat-of-arms is engraved on the side. In the same figure is shown an octagonal caster made by Daniel Russell, of Newport. The top is ornately engraved in tulip and scroll pattern. The three-legged sugar bowl in the same figure is by John Coburn, of Boston. The cover lifts off and stands on its own base when turned over. The creamer is of the same period as the sugar bowl and was made by Daniel Deshon, of New London, Connecticut.

A silver brazier by Jacob Hurd of Boston is shown in Figure 10. These braziers were intended to be used with charcoal placed in the pierced bottom plate, the side piercing furnishing the necessary draught.

There are four pieces made by Thomas Hammersly of New York two very handsome bright cut spoons not

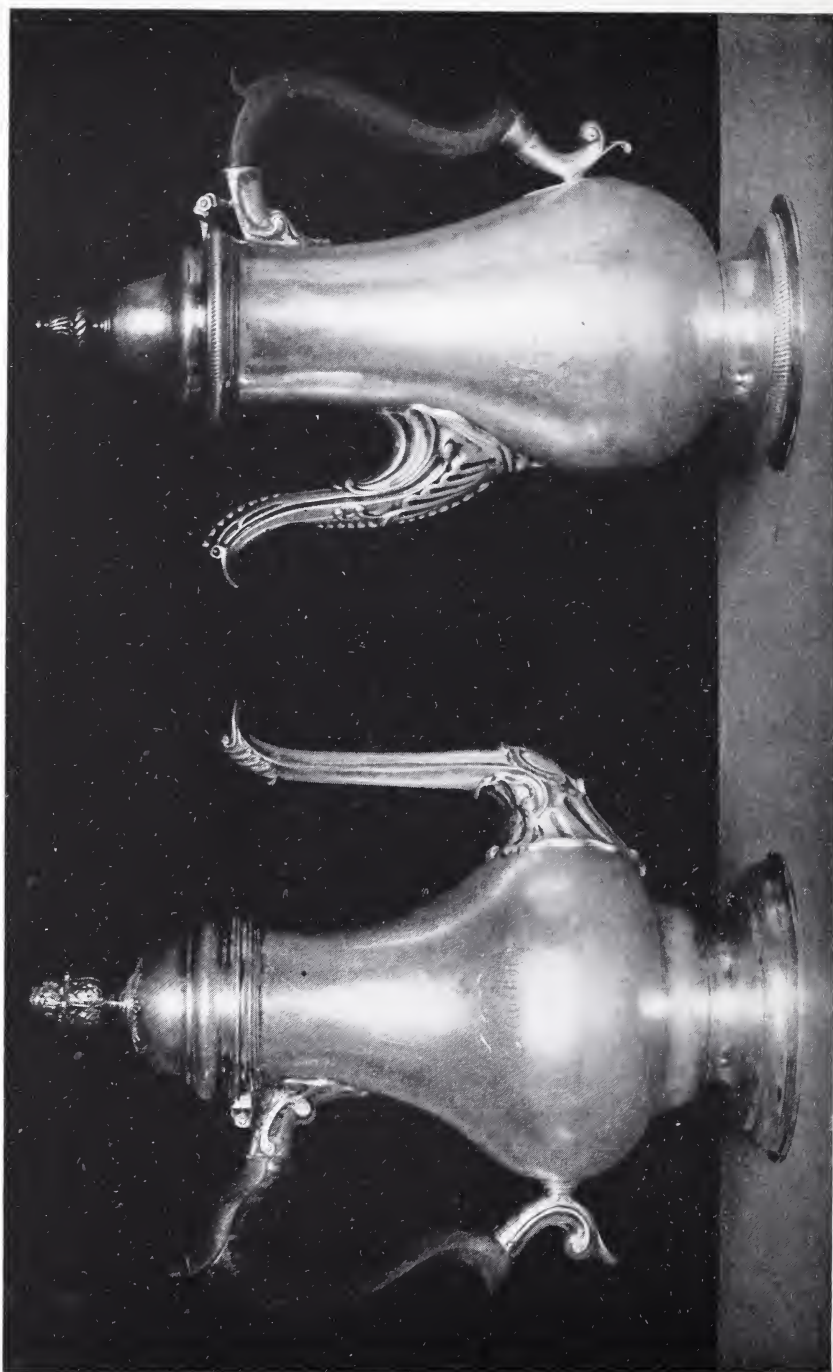


Fig. 13.



illustrated, and the tray and toddy warmer shown in Figure 11, both dating about 1750. Hammersly pieces are always heavy and well made, and he seems to have had originality in designing feet. In the bottom of the toddy warmer is a William III coin.

Three cans are shown in Figure 12, the first by William Huertin of New York, and a charming pair by Benjamin Burt of Boston.

In Figure 13 are shown two coffee pots, the one made by Daniel Christian Fueter of New York, and the other by Joseph and Nathaniel Richardson, of Philadelphia. They are of about the same age, but the Philadelphia piece more nearly follows the English models.

The bright cut teapot shown in Figure 14 is one of two very similar pieces from the Haslett bequest. This form was very popular in the last years of the eighteenth century throughout the colonies. It was made by Underhill & Vernon. The two urn-shaped sugar bowls are of the same period and from the same bequest. The first is by John Burger and the second by Underhill & Vernon, both of New York.

Samuel Soumaine, of Philadelphia, made the charming little mustard pot shown in Figure 15. The workmanship is perfect in every detail of hinge, handle, piercing and engraving.

In Figure 16 is shown a cake dish in a low Chinese bowl form, made by W. G. Forbes, of New York.

No attempt has been made in this article to give a complete description of the pieces exhibited, but only enough to show the wide range of the subject.

The Museum has been fortunate in receiving valuable pieces from the Haslett Estate, which are for the first time shown in this exhibition, and it is hoped they will form the nucleus of other gifts to the Museum, of American silver, for the study and inspiration of future designers.

L. V. L.



Fig. 14.



Fig. 15.



Fig 16-A.



Fig. 16-B.

The following books on early American silver are to be found in the Museum Library:

*Bigelow, F. G.* Historic silver of the Colonies and its makers. 1917.

*Boston Museum of Fine Arts.* American church silver of the 17th and 18th centuries...exhibited July to December, 1911.

American silver: the work of 17th and 18th century silversmiths...exhibited...June to November, 1906.

*Curtis, G. M.* Early silver of Connecticut and its makers. 1913.

*Metropolitan Museum of Art.* American silver. (Hudson-Fulton Celebration. Catalogue of an exhibition; by H. W. Kent and F. N. Levy, v. 2, pp. 80-138.) Catalogue of an exhibition of silver used in New York, New Jersey and the South; with a note on early New York silversmiths; by R. T. H. Halsey. c. 1911.

*Pennsylvania Museum and School of Industrial Art.* Exhibition of old American and English silver. 1917.

*Walpole Society.* List of early American silversmiths and their marks; by Hollis French. 1917.

Numerous magazine articles.

## THE FIFTH ANNUAL EXHIBITION OF THE BROOKLYN SOCIETY OF ETCHERS

The pursuit of the beautiful is usually to be commended—with certain obvious exceptions. No reservations, however, can be made when the pursuit makes toward the collection of prints. It is surprising that there are so few print collectors, the field in this aristocratic form of art is so broad and satisfactory. No one of moderate means can hope to acquire original paintings by the best artists, but almost anyone can buy beautiful etchings by the greatest masters at surprisingly low cost. Excellent examples of Whistler, Haden, Lalanne, Buhot, Appian are well within reach.

On intrinsic merit rather than full-blown reputation, a very good collection could be formed from selections among the etchings, drypoints, aquatints and mezzotints in the Fifth Annual Exhibition of the Brooklyn Society of Etchers, held from November twenty-ninth to December seventeenth in the print galleries of the Brooklyn Museum by courtesy of the Print Committee of the latter body. Two hundred and six plates are listed, and the range in subjects and styles leaves little to be desired.

This year three prizes were offered.

The first, by Mrs. Henry F. Noyes, was for the most popular print in the exhibition, the choice being made by the Associate Members of the Society by ballot. The decision went to Frederick Reynolds' "Maria Luigia de Tassis," a mezzotint after Van Dyke. That so many votes should have been cast for a mezzotint, of which the exhibition held very few, was interesting as indicative of the popularity of the medium. The writer would have preferred to have seen the contest limited to etchings and drypoints, in some ways handicapped for general appeal, and himself, a casual amateur, wavered between John



THE CURTAIN CALL  
By Paul Roche

Taylor Arms' "The 'Sarah Jane,'" Ernest Haskell's "Wild-Cat Canyon," and Franklin T. Ward's "Old Man With Hat." Incidentally, what did Mrs. Noyes mean by the most popular rather than the most meritorious print? The writer vaguely wondered whether he was expected to cast his vote for the print which in his opinion would be liked by the greatest number of his fellow members, rather than for one which he himself deemed the best in the gallery.

The Kate W. Arms Memorial Prize was offered for the best print by a member of the Society. A jury of etchers awarded this to Paul Roche's "The Curtain Call." It was an admirable choice. "The Curtain Call" represented a young girl, tambourine in hand and with a monkey on her shoulder, facing her audience, a parted curtain at her back. From every point of view it was a fine piece of work. If another prize had been offered to the exhibitor displaying the greatest versatility in subject and method, it should also have been awarded to Mr. Roche. "The Olive Tree" was an interesting plate, quite unusual in that the subject was introduced in the foreground in a very casual manner, while the detail was most sharply worked out in the background, a cliff town with pillared structures—a reversal of the customary process. Mr. Roche's "Portrait" was also a striking print, the hair of the subject being handled in a bold and entirely successful manner.

The Nathan I. Bijur Prize was for the best print by an exhibitor not a member of the Society, and an impression from a plate executed in the last year. The same jury decided in favor of Frederick Garrison Hall's "Old House at Vicenza." Evidently the etchers and the associate members leaned toward the Italianate in subject, but there would have been little danger of Mr. Hall's plate getting the popular decision. Technically excellent in its handling of lights and shadows, it struck the writer as unsympathetic in a marked degree.



SNOW CLAD HEIGHTS  
By H. L. Doolittle

As interesting as any in the exhibition were the several etchings and aquatints of John Taylor Arms. "The 'Sarah Jane'"—above mentioned—displayed a dingy old sailboat and skipper, backed crisply by the lower New York office building sky-line, an unusual subject and masterfully handled. Mr. Arms' aquatints were done with delicacy and were without exception charming. Here is an artist who has progressed remarkably in the last year or two and who is apt to go far.

Eugene Higgins contributes five plates, all of technical merit but with the atmosphere of gloom that marks all his work. Mr. Arms' "The Pig Pen" is a cheerful print but Mr. Higgins' "A Sleeping Pig" quite the reverse. Even



in slumber, untroubled by visions of the abattoir, Mr. Higgins' pig seems overcome by depression, saturated in melancholy, perhaps rendered unconscious by despair. "Campers Entering a Forest" apparently have very little hope of being able to establish a satisfactory camp—or perhaps even of ever returning to the sunlight. Troy Kinney, it is regrettable to note, is missing from this exhibition; a few of his cheerful Russian dancers would have been a pleasing antidote to Mr. Higgins' fine but lugubrious prints.

The most distinguished exhibitors are perhaps Joseph Pennell and Childe Hassam, each of whom is represented by two plates, all thoroughly characteristic of the artists. Mr. Pennell gives us "Pier at Dover" and "Welsh Coal," the sort of subjects for which of late years he has shown such a marked preference. One feels, remembering his Panama Canal work, that lithographs might have been even a better medium for both these scenes. Mr. Hassam's "The Old House, Connecticut" is charming, but the



WILDCAT CANYON  
By Ernest Haskell



DON QUIXOTE  
By James Dougherty

delicacy seems, if anything, slightly overdone. Mr. Has-sam might, if only as a concession to the proletariat, use just a trifle more ink.

Philip Little has three marines that show striking cleverness and individuality, but why should he consider it necessary to introduce his signature in letters of such unusual size? Mr. Arms, in his faithful reproduction of the advertisements on "West Forty-second Street," has apparently endeavored to immortalize certain brands of wearing apparel, cigarettes and floor polish, but Mr. Little's claim to immortality should rest on something other than his signature. "Five O'clock in the Morning" is especially good; the water looks really wet, a quality in water which few etchers are able to reproduce.

Snow is another subject which etchers seem to find difficulty in making convincing. H. L. Doolittle is very successful in his "Snowlad Heights"—far more so than W. H. W. Bicknell in his "A Frosty Morning." Mr.



VIOLA ROSEBOROUGH  
By Anne Goldthwaite

Doolittle also contributes a simple but very effective landscape in "Mission Road—Santa Barbara."

Reference has already been made to Ernest Haskell's "Wild-Cat Canyon." This is a particularly fine landscape with a sweep of distance and a hot, sterile, arid country exceedingly well done. His "The Fan Tree, Point Lobos" and "Rhythm of the Cypress" take us into the luxuriance of tropical vegetation, in which the artist is equally at home.

The influence of other etchers seems very apparent in a number of cases. George Resler evidently has a high regard—as he ought to have—for Haden, and this is especially noticeable in "The Pughole," which in any event would have little difficulty in rising above the beauty of its title. C. Jac Young goes to Corot for the handling of his foliage, and accomplishes it very attractively;

“Willow Laces” is especially good. Catherine Merrill evidently admires Whistler’s “Little Mast”; the swing of the ropes across the street in her “St. Mary le Bow” is decidedly reminiscent of it.

Franklin T. Ward contributes two fine portraits, “The Master of Rose Hill” and “Old Man With Hat.” Each has life and dignity and restraint; the artist has not used a superfluous line. Anne Goldthwaite is at her best in her portrait “Viola Roseboro”; one feels convinced that she has made the subject look exactly as she actually looks and is. Another good portrait is that of Samuel Gompers by Celeonor Dugas.

Eight plates are sent from San Francisco by John W. Winkler. Mr. Winkler is thoroughly at ease in Chinatown and along the waterfront, and his subjects are well chosen and adequately handled. From the Atlantic coast come some five characteristic prints of Frank W. Benson, who seems destined to surpass Bracquemond along the French master’s lines.

As the writer was leaving the gallery he happened to meet the associate member who contributed the excellent review of last year’s exhibition. In the course of the conversation this gentleman observed that he had recently disposed of a Zorn etching at a profit of somewhat over eight-hundred per cent, and the casual amateur, reverting to his natural instincts of a business man, feels that he cannot close this article without awarding honorable mention of Mr. Ernest Draper.

S. K.

## MUSEUM NOTES

On the 22nd of December, William Henry Fox, the Director, returned from a four-months' sojourn in Europe, in the interest of the Museum. He visited France, Switzerland, Italy and England. One of the principal objects of his trip was to assist the Art Committee in Zurich, appointed by the Swiss Government, to organize an exhibition of paintings and sculpture by dead and living Swiss artists, for a tour of the United States. The tour will begin at the Brooklyn Museum on the 21st of February, and following the exhibition in Brooklyn the collection will be sent to the principal museums and galleries of the country. In Rome Mr. Fox arranged for the transfer of the objects of art bequeathed to the Brooklyn Institute by William H. Herriman, a former Brooklynite, who lived many years in Italy, and died there. Mr. Herriman's collection included examples of decorative art, paintings, old Italian furniture, a fine collection of Venetian glass and rare bronzes. Mr. Fox made a number of purchases for the Museum, contracted for others' dependent upon the action of the Trustees, and gathered numerous notes regarding the artistic trend of western Europe. One of his acquisitions was a painting by John S. Sargent, of Paul Helleu, the French etcher and portrait painter, and his wife, showing Monsieur Helleu sketching by the side of a river. This painting is hanging now in the Museum gallery. In London he obtained a number of original drawings by Sir Edward Poynter and Lord Leighton, former presidents of the Royal Academy.

Mr. Stewart Culin, Curator of the Department of Ethnology, made a collecting trip in Central and Eastern Europe during the past summer, securing for the Museum collections of costumes and textiles in Czechoslovakia, Hungary and Roumania.

In addition he secured an extremely important collection of Thibetan objects of art which are now being installed in the Thibetan hall, as well as a series of African masks and textiles of unusual beauty.

Mr. Herbert B. Tschudy, of the Museum staff, has painted a mural panel embodying studies of the hawksbill turtle, the species from which the "tortoise shell" of commerce is derived. The painting has been installed in the Hall of Vertebrates, where it serves as a companion piece to the artist's earlier picture of rock fishes in various color phases.

On October 9, 1920, the centenary of the Guayaquil Independence Movement, which resulted in the founding of the Republic of Ecuador, was celebrated in the Pan-American Union Building at Washington, D. C. Addresses by Dr. L. S. Rowe, Director General of the Union, the Honorable Rafael H. Elizalde, Minister of Ecuador, and Secretary Colby followed a musical program, and were in turn succeeded by an exhibition of Ecuadorian motion pictures. To the latter part of the entertainment the Brooklyn Museum contributed by lending a reel of film taken during the course of the Peruvian Littoral Expedition, in February, 1920. The film showed the trip up the Guayas River

by steamer from the estuary to the port of Guayaquil, with scenes of corridor forests, river jungles, savannahs, distant mountains, native Indians in their log canoes, and the busy waterfront and picturesque hills of Guayaquil.

At the thirty-eighth stated meeting of the American Ornithologists' Union, held at the United States National Museum, Washington, from November 8-12, 1920, the Brooklyn Museum was represented by Mr. Robert Cushman Murphy, Curator of Natural Science. The program of the scientific sessions was of a varied and interesting character, comprising about forty papers dealing with the life history of birds, bird-banding, the use of homing pigeons in the world war, regional and zoogeographical studies, migration, morphology and plumage sequences, economic investigations, accounts of extinct American species such as the passenger pigeon, matters pertaining to nomenclature, and many other ornithological subjects. Recent advances in the art of wild animal photography were illustrated by intimate and exceptionally beautiful cinematographs of the home life of birds in Florida marshes, on island reservations in the Gulf of Mexico, in the northwestern United States and elsewhere. Mr. Murphy contributed two papers, the first, on the ornithology of the Peruvian guano islands, being accompanied by motion pictures taken during the Brooklyn Museum's recent expedition to the coast of Peru. The second paper dealt with the anatomy of a tropical species of gannet. At the annual business meeting, Mr. Murphy was elected a Fellow of the Union, being the only member to be so honored.

The entertainment provided for members and their guests by the Washington committee included special trips through the National Zoological Park and the Congressional Library. In connection with the meeting of the Union, the Library had installed an exhibit of bird pictures which remained on view throughout the month of November. This comprised drawings, paintings, photographs, and prints of birds, in short, ornithological illustrations of every type, from the earliest line pictures of the ancient Egyptians to the latest work in modern photography and the paintings of contemporary artists. The Brooklyn Museum's contribution consisted of six photographic enlargements, five of which were made from negatives taken during the South Georgia or Peruvian expeditions. Photographs of striking excellence, both as pictures and because of their scientific importance, had been contributed by other organizations and individuals to the number of several hundred. A section devoted to the numerous conventionalizations of the bald eagle that have been used since the Revolution upon coins, seals, and documents of the United States proved interesting, but doubtless the most enlightening and gratifying feature of the whole exhibit was the revelation through exhibited prints and paintings, of the large number of American artists who are today making wild birds their subjects in the creation of both realistic and decorative work.

In view of the fact that this highly interesting ensemble was broken up at the end of the month, it seems a pity that it might not have been catalogued, or discussed in the press by some capable critic, so that a published account of it might remain as a historical record and a stimulus toward the arrangement of similar exhibitions. It will be recalled that the lively reviews of the Brooklyn Museum's pioneer exhibit of "Wild Life in Art," which were subsequently gathered together, with illustrations, in the *Quarterly*, were by no means the least interesting development of a successful experiment.

'The Auk' for October, 1920, page 613, reviews as follows the first two parts of "The Seacoast and Islands of Peru," which has been appearing serially in the 'Quarterly':

"Mr. Robert Cushman Murphy has published two papers descriptive of his recent trip to the Peruvian seacoast which gives one an interesting account of this country and its physical features. Of especial interest to the zoologist is his discussion of the ocean currents and their effect upon the distribution of life on the Pacific coast of America. Many sketch maps show clearly how cold currents, following the coast as far south as Cape San Lucas, carry boreal types southward, and how similar currents flowing northward bring antarctic types as far as northern Peru, while warm ocean streams on the west coast of Mexico, Central America and northern South America delimit the range of the tropical life found on the shores of this area. The uniformity of surface temperature on the Peruvian coast as compared with the western Atlantic and the percentage of salinity are discussed with reference to their effect upon animal life, while the climate of Lima is graphically described as well as the faunal zones of Peru dependent, as has been shown by Dr. Chapman in the case of Colombia farther north, upon winds and cloud banks quite as much as upon elevation.

"Mr. Murphy's papers should be read by everyone interested in South America and its fauna as well as by students of geographical distribution, who will find in this southern continent factors which are entirely absent in North America and which are quite novel to one trained to explain everything by circumpolar temperature zones and peculiarities of local environment."

Mr. Allan Forbes, of Boston, who has collected an extensive series of prints relating to whales and whaling, has presented to the Brooklyn Museum a Dutch copper engraving, dated 1602, which shows a sperm whale on a beach, together with some hundreds of worthy Hollanders who have come on foot and in all manner of conveyances to inspect the monster.

Following the annual dinner of the New York Academy of Sciences, held at the Delta Kappa Epsilon Club on Monday evening, December 20, 1920, Mr. Murphy, Curator of Natural Science, presented a paper entitled 'The Natural History of the Humboldt Current and the Islands of Peru.' The paper was illustrated with lantern slides and motion pictures, and dealt with observations made during the Brooklyn Museum's expedition of 1919-1920.

Baron Gerard de Geer, the guest of the Academy, made the first address of the evening, his subject being 'How and Where to Determine the Pleistocene Time Scale in the United States and Canada.'

The Brooklyn Society of Etchers held its fifth annual exhibition in the Print Gallery from November 30 until January 2. The exhibition was opened for the first view on Monday, November 29, and was attended by 350 people.

The etching press was in very active use during December, having been used 27 times. As has been stated at various times and places, the etching press is free to the public and many artists take advantage of the opportunity offered to try out their proofs. An etching press is so expensive and occupies so much room that many painter etchers find it inconvenient and almost impos-

sible to own their own and the Museum press evidently meets a need in the community.

A very beautiful impression of Timothy Cole's *Mona Lisa* after Leonardo Da Vinci has been presented to the Print Department by Mr. Frank L. Babbott.

An exhibition of Japanese prints, including recent additions to the collection, was held in the Print Gallery during October and November.

A tapestry woven during the past thirteen years by Mademoiselle Dubois is now on exhibition in the Museum Rotunda. The tapestry is 25 feet 9½ inches in length and 11 feet 5 inches in height. Its cartoon is the idealistic decorative panel of the well-known Belgian painter, Constant Montald, which depicts the renaissance of art and is entitled "Vers l'Idéal." Begun in 1907 the work progressed slowly, for the artist "proceeded with infinite care to realize an improvement of method of which she is the author and which consists in the suppression of the 'Serti,' a method used in almost all ancient tapestry design and still in favor of the Gobelins Atelier.

The Department of Fine Arts has received the following gifts during the months of October, November and December:—From Mrs. Adrian Van Sinderen, a collection of jewelry: brooches, earrings and bracelets of Roman mosaic set in gold; silver chain and pins; three embossed silver card cases and a gold watch (all about 1840). From the late Mrs. Alfred T. White, an India plate of steel, inlaid with gold. From Mr. Luke Vincent Lockwood, a seventeenth century chafing-dish—American. From Captain and Mrs. Hugh S. Poynter, of Paris, France, two drawings by Sir Edward Poynter, late President of the Royal Academy, England. From Mrs. Russell Barrington, of London, England, five drawings by Lord Leighton. From the Samuel E. Haslett Estate, twenty-four pieces of early American silver.

The following purchases have been made:—Memorial marble bust of Colonel Robert B. Woodward, by Frederick W. MacMonnies. Oil painting by John S. Sargent (Paul Helleu sketching; with his wife). Two ancient Italian musical instruments. Four rush lights (early American).

The following loans have been received:—From Mr. Gustav Bollag, an oil painting, *Idyllo*, by Giovanni Segantini. From Dr. Frank L. Babbott, Jr., water color, *Mesa Village, Arizona*, by Francis McComas.

The following gifts have been added to the collections of textiles during October, November and December:—From the late Mrs. Alfred T. White, two India shawls, one India embroidered cashmere cape and a lace fan, mounted in mother-of-pearl.

Among recent accessions to the Museum Library are the following: Bayley's *Archaic England*, Blum's *Old World Lace*, Bridgman's *Constructive Anatomy*, 'Brooks' *From Holbein to Whistler*, Le Coq's *Chotscho*, Sherman's *Albert Pinkham Ryder*, and Stewart's *Japanese Colour-Prints*.

The Museum Library has recently come into possession of a collection of about 7,000 volumes from the library of the late Samuel E. Haslett of Brooklyn, who bequeathed his books as well as his art objects to the Museum. Such volumes as are german to the scope of the Museum Library will be added



to its collection and those that are foreign to its interest will be sold. The collection is general in character, being especially strong in literature and the classics.

The School Art League of New York City held its tenth annual meeting and luncheon at the Hotel McAlpin on Saturday, December fourth. This is its one social event of the year and usually brings together about three hundred men and women who are the friends of every child who desires to learn what "beauty" is.

The general topic for discussion was "The appreciation of beauty as an asset for citizenship." Dr. James P. Haney, Director of Art in the City High Schools, presided. The speakers included Mr. Fiorello H. LaGuardia, President of the Board of Aldermen; Mr. Robert I. Aitken, President of the National Sculpture Society; and Mr. Heyworth Campbell, art director of "Vogue" and "Vanity Fair." The guests of honor were Mrs. Douglas Robinson; Dr. Leigh Hunt, head of the art department of City College; and Mr. Daniel Carter Beard, illustrator and Chief of the Boy Scouts.

The annual report showed that during 1919-1920 the School Art League reached over 58,000 children through its lectures and personally conducted visits to art museums and current exhibitions. A free Saturday morning class in drawing for talented pupils was established at the Brooklyn Museum under the direction of Mr. Frank Mura, of the Museum staff, and another at Washington Irving High School, and there is a waiting list. Twenty-five scholarships were given to talented girls and boys who graduated from the high schools, entitling each to a year's tuition in some branch of industrial art at a professional school. Over 500 medals for fine craftsmanship were awarded in the workshops of the elementary schools and a medal was offered each term for the best work done in the art department of each of the twenty-seven high schools of the city.



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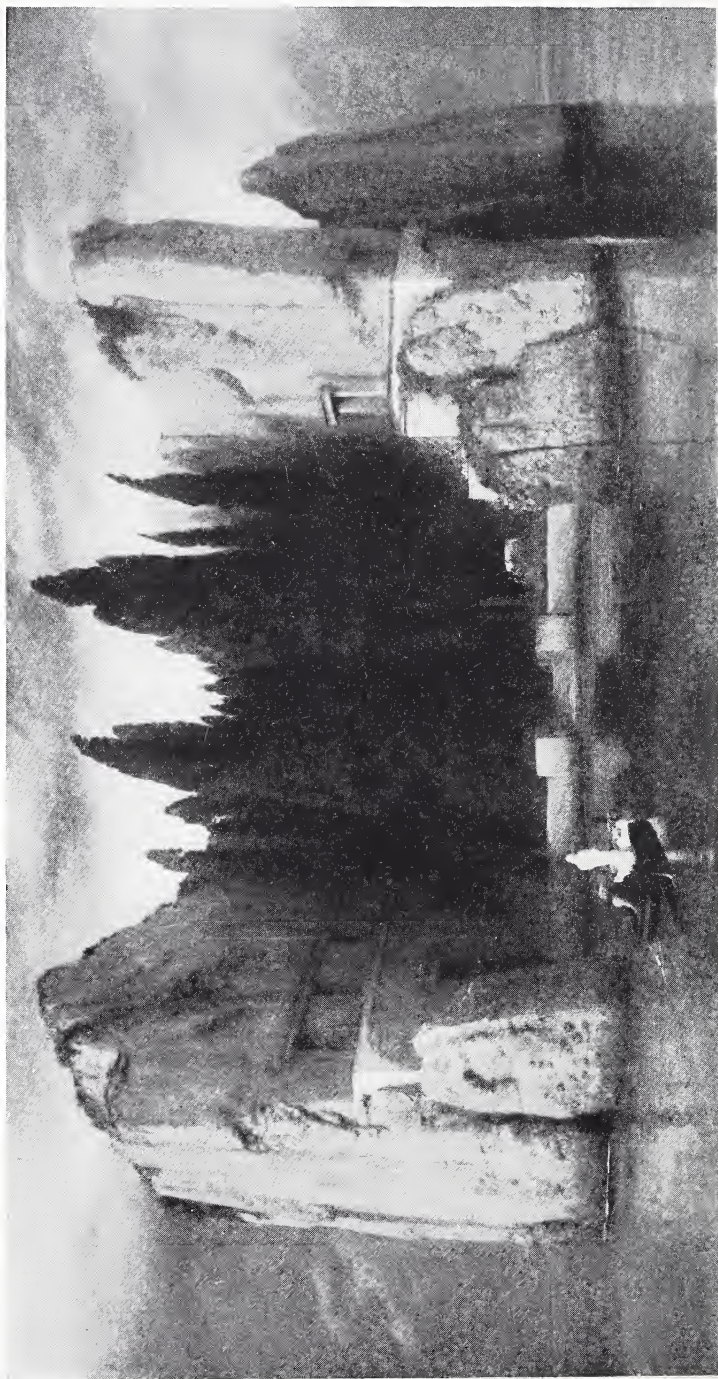
Signed.....



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THE ISLAND OF THE DEAD  
Painting by Arnold Böcklin

THE LIBRARY  
MAY 23 1921  
MUSEUM BRANCH

## THE EXHIBITION OF SWISS PAINTINGS

WHATEVER other merits it may possess, the current Swiss exhibition can rightly claim the distinction of novelty, for never before has the art of the mountain republic been collectively displayed in America. Strange as it may seem, no official representation was accorded Swiss painting or sculpture at the Centennial Exhibition at Philadelphia in 1876, at the World's Columbian Exposition at Chicago in 1893, at the Louisiana Purchase Exhibition at St. Louis in 1904, nor at the Panama-Pacific Exposition at San Francisco in 1915. And though Switzerland was comprehensively presented at the Exposition Universelle at Paris in 1900, it has remained for the Brooklyn Museum to be the first to introduce Swiss art to the American public.

Hitherto we have been given the opportunity to acquaint ourselves with the artistic achievement of virtually every other European country, yet were it not for the current exhibition, we would still be in ignorance as to whether or not Switzerland had thus far been able to evolve what may be termed a distinctive æsthetic consciousness. That such is the case, that Swiss art has attained a homogeneity of expression which is national, and in certain instances even universal, is beyond question, and it is these particular qualities that herewith claim consideration.

The product of diverse racial factors, there is nevertheless in the art of the sturdy Swiss a manifest uniformity of aim and achievement which eloquently reflects the physical aspects of the country, and the rigorous democratic traditions that characterize the existing political and social order. Insofar as comparisons are permissible in the subtle province of æsthetics, the production of

these doughty denizens of mountain and valley may be likened to that of Norway. You see here the same vigor of brain and body that derives from a predominantly peasant stock, and you note a rugged, almost truculent independence of temper which tends to resist influences from the outside world. The art of Switzerland like that of Norway is indigenous. While both countries take cognizance of what is being done elsewhere, they show no inclination lightly to barter away an inalienable racial and æsthetic birthright. Apart from certain inevitable exceptions these artists are, and doubtless will continue to remain resolutely Swiss.

The three outstanding figures in the history of contemporary Swiss art are Böcklin, Segantini and Hodler. The first is manifestly Teutonic in origin and inspiration, the second Italian with certain French affiliations, the third a man who started in the footsteps of Courbet and eventually evolved a monumental purity of vision that harks back to the masters of the Trecento. It is from the creative fervor and fecundity of these three pioneers that stem the main currents of present-day Swiss painting. Let us follow the line of development for a brief moment. In the work of Hans Sandreuter, Stauffer-Bern and Albert Welti we meet the influence of the sumptuous and often macaberesque fantast who so eloquently evoked for us "The Fields of the Blessed" and "The Island of the Dead." You find in the colorful divisionism of Giovanni Giacometti and similar young men traces of the painter of "Spring in the Alps and Spring Pastures," while the clear-toned creator of "The Life-Wearry" and kindred plastic conceptions has given rise to a swarm of imitators locally known as the "Hodlerianer." And still, though this titanic trinity appears to bestride the field of Swiss artistic production like veritable colossi, there remain personalities that merit equal consideration. You cannot for instance in any adequate survey of Swiss painting neglect such men as Max Buri, who is somewhat

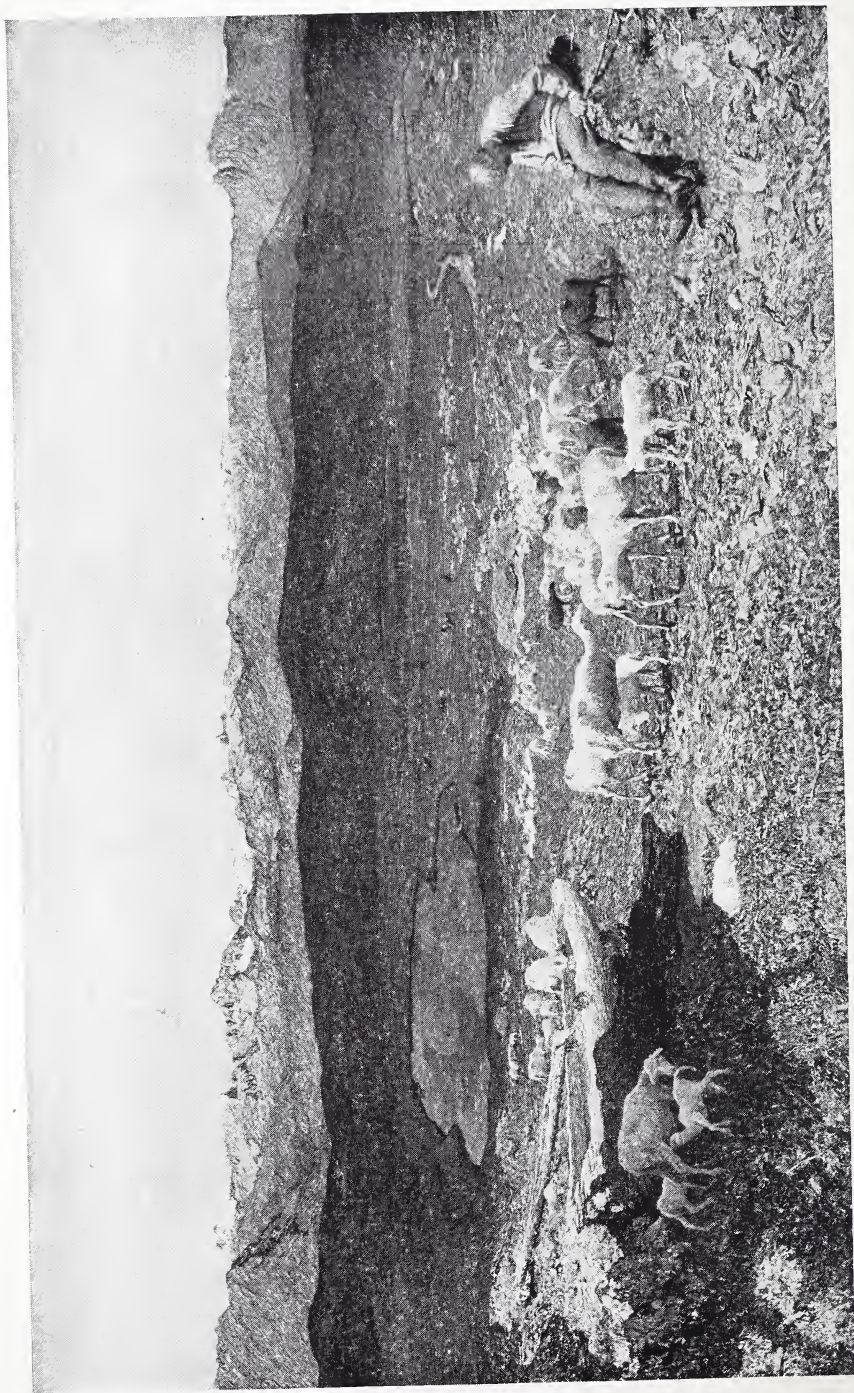


loosely termed the Leibl of Switzerland, nor Cuno Amiet, who has brought to his country's artistic treasury the freedom of stroke and freshness of vision of the neo-impressionist masters.

While there are, as you will doubtless note, certain European, not to say cosmopolitan, strains in the work of the foregoing men, the general character of their achievement nevertheless remains fundamentally Swiss. Despite his deep-rooted passion for the Renaissance, Böcklin is a true son of Bâle. The fact that Millet furnished him with his original point of departure did not make the inspired luminist of Maloja less Alpine in subject and sympathy. And though Hodler won his way to monumentality of statement with the help of the robust peasant of Ornans and the serene clarity of Giotto, you never fail to gather from his work a veracious sense of Swiss out-door life and scene. In one way or another, each of these men remains identified with the particular spot where he lived and labored. They in brief reflect that close community with nature and that broad unity of purpose which are not the least potent benefactions of clime and country.

Despite the salutary independence of certain richly endowed personalities and the mute yet magic stimulus of native scene, it must not, however, be assumed that Swiss painting remained an isolated or provincial product. Those same forces that moulded pictorial expression throughout Europe, and to a less explicit degree in America, found echo in Switzerland. The panoramic Calame, the arid Diday, and the diverting Töpffer were but phases in the evolution of local taste. The luxuriant post-romanticism of Böcklin gave place, as we have noted, to the iridescent divisionism of Segantini, while with the advent of Hodler came a species of decorative generalization, a conscious striving for style, that had its counterpart with the more modernistic Austrians, Russians and Scandinavians.

There is no country it seems but sooner or later re-



SPRING PASTURES  
Painting by Segantini

flects the current æsthetic ferment of the day whatever form it may elect to assume, and you will thus here meet reactions to cubism and futurism, as well as to the later work of Renoir and Cézanne. The young men of Berne, Geneva and Zürich, have not remained oblivious to that which has been transpiring in Paris, Milan or Munich, nor is there any valid reason why they should. The vital forces of art are not to be isolated after the fashion of virulent diseases but rather must they be welcomed and duly assimilated. And the problem that confronts us on reviewing a collective display of contemporary painting and sculpture is thus a dual one. We have first to discover how truly national this art may be, and secondly how international or universal is its appeal.

The composition of the present exhibition of Swiss art is eclectic in spirit. The aim has been to show the work in its variety rather than to focus attention upon the production of certain dominant personalities. One could readily conceive of an exhibition confined say to Segantini, Hodler, Buri, Amiet, and certain of the younger spirits, but such has manifestly not been the intention of those in charge of the affair. The purpose of the exhibition is on the contrary to afford a general, not a specialized view of artistic activity in Switzerland, and consequently no towering figures have been permitted to overtop their less commanding fellows.

At the head of the retrospective section rightfully stands Barthélemy Menn, the son of Grisons parents, born in Geneva, 1815. Menn was for years the leading factor in the forward march of Swiss art. A pupil of Ingres, whom he accompanied to Rome in 1835, he returned to Geneva some dozen years later, where he became professor at the *École des Beaux-Arts* and subsequently the preceptor of a long line of distinguished painters, including Baud-Bovy, Simon Durand, and Ferdinand Hodler. It was Menn who was among the first to champion Corot, Rousseau, and Daubigny, and so great was Corot's admi-

ration for his Swiss colleague that he once exclaimed "*Menn,—voilà notre maître à tous!*"

The consideration accorded the older phalanx, the leading figures of the formative period, is sufficiently extensive to indicate the general aspect of their aims and achievement. Menn, himself, as well as Baud-Bovy, Frank Buchser, and Simon Durand present significant, if not precisely compelling personalities. The same may be said of Eugène Burnand and Charles Giron, both of whom contribute imposing landscape views. You will also note upon these walls a typical Böcklin in the variant on



THE WORLD WEARY  
Painting by Ferdinand Hodler

"The Island of the Dead," the painters' most suggestive evocation from his storied realm of imaginative fancy. You will likewise see unfolded before you in "Spring Pastures" what is perhaps the noblest of all Segantini's Alpine panoramas. And, to complete our customary trinity, you behold in Hodler's "The Life-Weary," a symbolistic composition wherein the artist displays marked command of simplified form and indulges in his well-defined penchant for parallelism. Hodler, who together with Segantini, is the dominant figure of the exhibition, is also represented by the decoratively conceived "Sen-

sation," by the study of a head, and several clear-toned, synthetic mountain views.

These paintings, with Max Buri's *Politicians*, constitute the outstanding features of the display, and it is to them that you will doubtless turn more than once during your survey of the exhibition, for each represents a typical achievement of the artist in question. It being his first appearance in America, particular attention is due Buri's virile canvas. This fundamentally gifted painter, who died in 1915 in the fulness of his attainment, is, like Gottfried Keller in letters, the incarnation of the Swiss national spirit. A vigorous chronicler of local type and scene, Buri is utterly devoid of self-consciousness or æsthetic sophistication. He found his themes ready at hand in humble Brienzer cottage and *Wirtsstube* yet through a masterful integrity of vision and statement he endowed his work with a truly universal significance—the significance of human character simply seen and sincerely recorded.

In confronting the contribution of men revealing somewhat more modernist sympathies, one cannot fail to welcome such canvases as Barraud's radiant "Bathers," Baumberger's "Tavern Scene," Delachaux's "Chateau d' Oex," Geiger's "Bielersee," Augusto Giacometti's opulent "Midsummer," Martin's freshly seen "Peak of Herens," Plattner's divertingly futuristic "Corso," Wyler's "Monte Forno," and Ruegg's "Farewell to the Village," which recalls the work of the Belgian Eugène Laermans. They are, one and all, vigorous, progressive talents who may be said to incline somewhat to the left, yet who for that very reason are entitled to friendly consideration.

Taken as an ensemble, not forgetting certain incidental examples of plastic work that appropriately supplement the paintings, the Swiss display forms a welcome addition to our increasing list of international exhibitions. While not revealing a conspicuous measure of

creative fervor, or a particularly striking chromatic vitality, the production of these men is consistent, homogeneous and national in spirit. The pretentious "panoramatismus" of the earlier men has given place to a more intimate, more individual viewpoint. And, like the art of Norway, which it most resembles, even to the striking parallel between Edvard Munch and Hodler, this work bears the salutary stamp of *Land und Leute*.

C. B.

## CONTEMPORARY SWISS ART\*

**T**HE first Swiss Art Exhibition to be held in the United States of America shows a selection of contemporary Swiss Art. It is introduced by a group of retrospective paintings, giving the work of a small number of artists who were pioneers paving the way to the present flourishing condition of our own times. The forty-three works of this section belong to twenty painters whose activity comprises about half a century. Contemporary art is represented by eighty-four painters with one hundred and one pictures and by twenty-four sculptors with twenty-seven works in bronze and stone. They may give a general view of the artists' movement in Switzerland but not a complete one, as some well-known artists are not represented.

The discovery of the magnificent beauty of nature in our country marks the beginning of a National Art in Switzerland. It was the time when von Haller wrote his celebrated poem "The Alps," full of admiration for the high mountains, when Jean Jacques Rousseau preached the return to simple country life and when Byron stayed as a solitary visitor on the shore of the Lake of Geneva. The interest hitherto taken by the intellectuals in royal courts, their manners and customs, gave place to a new movement, namely a lively interest in the surroundings and life of simple, happy, country folk, thereby creating and stimulating the general impulse for travel. Switzerland became the paradise of

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\* This introduction and the biographical notes which follow are by Professor Paul Ganz, formerly Director of the Museum at Basle, and are quoted from the Introduction to the Catalogue of the Exhibition which was prepared and printed in Switzerland.

this new movement, and a great number of distinguished travelers came year by year to our country, admiring our rural people in their quaint, old, picturesque costumes and their very primitive customs. They also learned to appreciate the charming variety of the valleys and the fairyland of ice and snow, so that it became a necessity for Swiss artists to describe these beauties with brush and colour, with pen and etching needle. The best of this first group of painters studied in Paris, thus coming under the dominating influence of the French spirit which had reigned since the end of the XVIIIth century in our towns, not only in the Fine Arts, but in architecture as well.

The new relations of Switzerland with the whole world opened the way to our painters, drawing a goodly number of them to England. Henry Fuseli from Zürich, a revolutionary spirit, became the celebrated illustrator of Shakespeare's Dramas. Fuseli, Blake, Horace Walpole, Keats and Shelley, among others, are the real creators of the romantic movement, which gave the impulse to the development of a new European Art. Agasse from Geneva and Conrad Gessner from Zürich became the favourite animal painters, and Jean Etienne Liotard was an exquisite and most original portrait painter.

When the French Revolution put an end to the graceful Rococo period, substituting Greek and Roman art as a new ideal of beauty for a new people, our painters turned from Paris to Rome, where they found the most glorious traditions of ancient art. Aurel and Léopold Robert, Alexandre Calame and Barthélemy Menn are the best known men of this period. Calame, a graphic interpreter of animated movements and changes in nature, became a European celebrity, and Menn, an interpreter of the quiet and harmonious moods of nature, was the head of the most important school in Switzerland. Together they may be regarded as forming the slender connecting link between the past and the commencement



of simple, true realism in art, from which our contemporary art may be said to have developed.

Switzerland has never possessed a wealthy or leisured class rich enough to support a great number of artists, nor has it been able to unite in one centre a national art school. Basle seemed to become such a centre in the beginning of the XVIth century, when Desiderius Erasmus von Rotterdam was teaching there and Hans Holbein the younger put his genius at the service of the commonwealth. The outbreak of the Reformation put an end to the opportunity and Holbein, the great master, was obliged to leave.

The history of our people is that of a very hard struggle for life and freedom. Surrounded by three of the mightiest states of Europe, it was, through centuries, exposed to all sorts of influences which met and fought in this small country. In the western parts of our Confederation French influence was predominant; in the northern districts it was rather the influence of the states along the Rhine; and beyond the Alps the Italian mind prevailed. So the circumstances were not as favourable for a national art as they were in our neighbouring states. The western Swiss preferred to learn in Paris and later on in Geneva where several pupils of Ingres were teaching at the *École des Beaux-Arts*; the northern Swiss went to the Academy of Antwerp, to Düsseldorf and later to Munich or Karlsruhe; whilst the art-scholars of the south of Switzerland studied in Milan, Venice and Rome. In spite of all these various influences there is one common quality in all our artists' work, a kind of national character. It is the patriotic feeling, the real and strong love for their country and the will to conceive it in its most exalted form, not only from its picturesque side, but also in a great monumental style, preaching its eternal beauty.

## BIOGRAPHICAL NOTES

As mentioned above, BARTHELEMY MENN (1815-1893) was the first modern artist in our country who painted landscapes with the same feeling for light and colour as his French friends Courbet, Corot and the school of Barbizon. With his work we will begin our commentary. Born in Geneva, but a Grison by birth, he united the qualities of two races. He was a pupil of Ingres and studied in Paris and Rome, but in spite of his great success and the prospect of a brilliant career, the conditions of life forced him to return to Geneva, where after some years of waiting he became professor at the school of drawing. Menn's admiration for the French school was so great, that he tried to educate his fellow-citizens in this new direction by arranging art exhibitions in Geneva, collecting there the works of all well-known innovators, Courbert, Corot, Delacroix, Daubigny, Diaz, Français, etc. But all his attempts were in vain; the public laughed and Diday, the old master of landscape-painting, declared he could achieve



LANDSCAPE  
Painting by Barthélemy Menn

the same result by fastening a paint brush to his dog's tail and letting him wag it over the surface of the canvas. From this time Menn ceased to subject his art and himself to public criticism, but sought to impart all his knowledge and the result of his researches to his pupils. The sincerity in his landscapes, the delicate freshness of his colouring united in a fine individual harmony had such an influence on the young generation that the best of the young artists followed his lead. They learned from him not only very accurate and precise drawing but also the art of logical construction and harmonious composition. He was an excellent teacher who valued the talent, the special aptitude and individuality of each pupil. By his kindness and simplicity of life the title of "Father Menn" was given him. After his death the whole work of his life was presented by his family to the Museum of Fine Arts in Geneva. Collected there in one room his art and talents receive the well merited acknowledgment and applause which was withheld during the artist's life time.

SIMON DURAND (1838-1896) and JULES BADEL (1840-1869) reproduced in their pictures the delicacy of Menn's colouring and the clear definition of every object without unduly emphasizing the unimportant details.

FRANCIS FURET (1843-1917) also a pupil of Menn in Geneva was for a certain time a greatly appreciated water-colour painter in England. His sentiment for the finest variations observable in animate nature and his fine poetic feeling for their delicate beauty made him the recognized painter of the season of spring. The two studies in the exhibition give the landscape near Geneva in twilight. Together with his younger school-fellows Auguste Baud-Bovy and Eugène Burnand, who is represented in the section of contemporary art, Furet assisted in painting an enormous panorama of the high mountains, the view from the top of the Männlichen near Lauterbrunnen, which was exhibited with great success in 1893 at Chicago.

AUGUSTE BAUD-BOVY (1848-1899) the originator of

this monumental Alpine landscape panorama, became professor of figure-drawing in his native town when he was twenty-two years of age. On his first excursion to the mountains when staying for his holidays in the Upper-Valais he received such a deep and lasting impression of nature's grandeur, that he felt himself impelled to become the singer of this high world where



MALOJA  
Painting by Otto Wyler

he felt that the symbol of Swiss independence and liberty was incorporated. He studied landscape in every season of the year and went to live in a Bernese chalet at Aeschi on the Lake of Thun for this purpose. In order to penetrate into the mysteries of this region he became a mountaineer. In his pictures we feel not only the vibrations of the mountain air, the cold virgin freshness of ice and snow, where the sunbeams fail to impart

warmth, the hard and rugged construction of the rocky landscape, but also a subtle, mysterious, super-human sentiment making of each creation a harmonious and affecting poem. Baud-Bovy was called the painter of the mountains and his idea of giving a synthesis of Swiss landscape in a gigantic panorama with the intention that it should be sent round the world came from his ardent wish to show these wonders on an extraordinary, gigantic scale to everybody.

Baud-Bovy was on the best road towards reaching his aim of founding a national Swiss art, but he died before he had accomplished his task. The last of Menn's pupils to be mentioned, Ferdinand Hodler, reached this aim and became for years a leader of national art. He will be spoken of later.

CHARLES GIRON (1850-1914) began his career as a miniature painter, excelling later on as a painter of women's portraits in his native town of Geneva, as well as in France and in England. Coming back to Switzerland he followed the national movement, painting, besides portraits, various Swiss subjects. The enormous picture "The Festival of Wrestlers," to-day in the museum of Bern, is especially interesting on account of the number of characteristic peasant types, sitting as spectators in various groups round the champions on the alp. In another important picture he painted the shores of the Lake of Lucerne, the cradle of the Swiss confederation, trying to symbolise this idea by a figure of the Goddess of Liberty formed by the clouds hanging over the lake. This picture of large dimensions decorates the Session-room of the National Council in the Confederation-Palace at Berne; a study of it is in the exhibition.

The group of Allemanic Swiss painters begins with ARNOLD BÖCKLIN (1827-1901). Born in Basle, he studied in Düsseldorf, Weimar, Paris, Rome and München, developing in heroic landscape a new colouring as seen by him alone in his own fantastic imagination which beheld nature as the Greeks did in living, moving figures. "The

Centaurs" is the expression of life in the mountains, "The Silvide" represents the forest, "The Naiads" the water. He personifies everything he touches in the manner of a real romanticist, but most of his figures are taken from mythology, the realm where he sought his artistic problems. In artistic sentiment he had more affinity with Mathias Grünewald, the German romanticist of the XVIth century than with Richard Wagner, the exponent of contemporary German romanticism.

Böcklin's own system of colour rhythm led to the beginning of expressionism. He had a long, hard fight before the dream-world of his art obtained recognition during the impressionist period and till the world became accustomed to the brilliancy of pure unmixed colours. Böcklin declared his aim to be as follows: "A picture must narrate a certain theme in symbol in order to give the observer food for thought and reflection, it should influence the mind as a poem, it should produce on the senses an impression similar to that produced by music." On handing the picture "The Island of Death" to the person for whom it was executed, he exclaimed, "You receive a picture which will make you dream. It must have such a subduing, fascinating influence that on being suddenly aroused from contemplating it you will start and shudder." Böcklin combined in his pictures figures in the romantic style, producing a kind of mixed culture over which lies the distant glory and tranquillity of antiquity. An example of this peculiar blending of two cultures may be seen in the two pictures exhibited, "Charon the Ferryman" and "The Island of Death."

Böcklin's special art was not capable of further development. He had, however, pupils and among these two became independent masters. Böcklin was at the time of his death in Fiesole in the zenith of his glory.

HANS SANDREUTER (1850-1901) studied at Munich, worked three years in Böcklin's studio in Florence, later in Paris, and finally settled down for good in Basle. The composition of his pictures bears strong testimony to

Böcklin's influence, his colours are in the same brilliant hues, but the conception of his works is more friendly, lighter and easier to comprehend, than those of his rugged, stern master. Sandreuter had a well defined talent for decoration. The Abbot's Hall in the monastery at Stein-am-Rhein, the house façade of the Bären-Guild at Basle, the monumental designs depicting episodes of Swiss history meant for the façade of the National Museum in Zürich furnish ample evidence of his skill and ability in this domain of art. He was also an excellent landscape painter, with works conceived on a massive scale. His pictures are resolute, warm, of the finest perception and always well adapted to the setting in which they were to be placed. The Canton Tessin, his favourite field, is represented in two paintings which are samples of this talent.

ALBERT WELTI (1862-1912) studied in München and in Böcklin's studio in Zürich. His romanticism, springing from the deepest feelings of his soul, is combined with a fresh, healthy, everyday humour and the deep serious earnestness of his view of life. That which may appear old-fashioned in his art may be explained as being a consequence of his great admiration for the perfect technical accomplishments of the painters of the Middle Ages. Therefore, like Böcklin, he studied the tempera technic of the old masters and succeeded in reviving their brilliant colouring. Working year after year at the same picture his painted works are not numerous but as an etcher his rich fantasy found full play in bold invention, which followed every mood of his kind heart. After living many years in München he joyfully accepted the official commission to design a new postage stamp and produced the well known "Tell Boy." This employment enabled him to fulfill his long-felt wish of returning home to his native land, where he afterwards made the designs for the stained glass windows of the entrance hall of the Confederation-Palace and, together with his friend Wil-



PORTRAIT OF MRS. S.  
Painting by Frank Buchser



helm Balmer, completed the wall paintings of the Session Hall of the First Chamber in the same building.

FRANK BUCHSER (1828-1890), a contemporary of Böcklin, studied art in Rome and later on in Paris under the influence of Delacroix and Courbet. Staying for a time in Holland and Belgium he gave his attention to the realists of the XVIIIth century. In Spain in 1852 he thoroughly studied the light problems of Velasquez and Ribera, also the dramatic technic of Goya. After visiting London, he made a trip under very dangerous conditions to Morocco which revealed to him for the first time the possibilities of the *plein air* treatment. In the year 1866 he went to the United States, painted there a series of portraits, among others those of Lee and Sherman, also of the Swiss, Johann August Sutter, the discoverer of the Californian gold fields, as well as several portraits of women, "Mrs. S." for example. He made keen observations of the land and people in the regions round Lake Superior, and Sault Ste. Marie, of the Indian races and also of the Negroes. The rich material for study thus gathered during his travels is kept in the Basle museum as a legacy from the artist.

Buchser's importance lies chiefly in his strong artistic temperament, in the absolute fidelity with which he was able to place on canvas intensity of light, even to the sheer dazzling brightness of the African sun. In every district where he travelled he gained a happy insight into its typical characteristics, reproducing them in a masterly, harmonious style. He had a mind singularly open to impressions from all sides, but he never attempted to increase their depth by the aid of his own imagination. Also in his portraits the artistic rendering is esteemed more highly than the psychological problem.

RUDOLF KOLLER (1828-1905) applied himself from his youth with assiduity to the study of animals. He pursued his artistic studies with Böcklin in Düsseldorf, later in Brussels and Paris where, owing to his extraordinary talents and earnest diligence, he became our best animal



A PEASANT OF URI  
Painting by Ernst Stückelberg

painter. His animals are depicted with the greatest truth to nature, especially horses and cows, whether at rest, in movement, in the stable or in the field. After 1845 he specialized in out-door painting, becoming a bold, vigorous colourist of great dexterity of touch equal to the French painters of his day. Being an excellent draughtsman he combined figures, animals and landscape in a harmonious composition.

The picture entitled "The Hay Harvest" is a striking example of this integrity of expression.

ERNST STUCKELBERG (1831-1903) was when still a lad an enthusiastic lover of history. He was attracted by the powerful historical painter Wappers to Antwerp. He commenced his studies there, worked afterwards in Paris and later with Schwind and Kaulbach in Munich. During his stay in Rome he penetrated into the life of the people, their manners and customs, and painted them in the setting of the gorgeous landscape of the Sabine hills. "The Mountain Procession" in the exhibition represents a masterly preliminary sketch of the finished picture in the Basle museum, and furnishes a striking example of the aristocratic and esthetic character of the artist. His greatest works, a national landmark, are the frescos in "Tell's Chapel" on the Lake of Lucerne, representing the freeing of the people from the yoke of the foreign oppressor. After studying land and people thor-

oughly he created types expressive of the national *mythos*, the popular national hero William Tell and his courageous son; also characteristic heads such as the "Peasant of Uri," and beautifully composed historic paintings, the figures of which in their expressive attitudes foster the dramatic instincts of the people.

ROBERT ZÜND (1827-1909) and VICTOR TOBLER (1846 - 1917) belong to the school

occupying the middle ground between the school of Calame and the masters of the modern problems of light. Zünd successfully pursued his studies with Calame in Geneva, then in Munich and Paris, where under the influence of the school of Barbizon he recognized the importance of light, making it the vital element of his art. His studies are more lively than the pictures executed in his studio.

The most virile and fecund force of the century in the entire field of Swiss art is FERDINAND HODLER (1853-1918) born in Gurzelen, a village in the Canton Bern, and trained under Barthélemy Menn in Geneva. His simple, childlike, impressionable soul was fused to an iron will of boundless energy and creative force, which enabled him to fight on with patient, earnest endeavour and tenacity through many years for the recognition of his art till he became the acknowledged master. In spite of severe privations and contemporary scorn Hodler held



GIRL'S HEAD  
Painting by Eduard Nielhammer

without swerving to his chosen path. Gradually but surely he rose through innate strength, his sheer prolific force and individuality being scarcely affected by outside influences. He enriched us with a new world—landscape, portrait, folklore, battle scene, love, fate—he embraced all, combining what is visible to the eye with spiritual vision thus creating a new unity. He endeavours to impart to the invisible a visible concrete form, to this end often sacrificing the marvellous beauty of his colouring. An architectural rhythm flows in perfect continuity through the simple force of his figures. He invented a decorative, monumental style of clear, vivid, often violent beauty, in which the colouring only serves to emphasize more distinctly the expression of the lines. The battle pictures of Marignano and Murten, executed for the decoration of the armoury-hall of the National Museum of Zürich, are not historic subjects, but they symbolize the Swiss people of those times. His portraits display the soul-stirring power of a sudden revelation, no sign of petty characterisation marks them. His landscapes breathe a purity and energy which light up the leading features with the greatest vitality and clarity. Hodler's genius expresses Allemanic inventive imagination in a pure Latin style. He stands alone a Prometheus among the Swiss, opening not only the eyes of his own people but the eyes also of the whole world. Hodler's influence on contemporary art was exceedingly strong. Geneva became the centre for the rising generation of artists and, when Hodler began to teach in the École des Beaux Arts, it seemed as if Switzerland's dream of having a National School of Art would be realized. Hodler's premature death has dashed these hopes to the ground, and since that time foreign influences are making themselves felt more than ever in Swiss Art.

MAX BURI (1868-1915) studied in Basle, Munich and Paris. His motto was, "Paint the man as he is, then his soul will be there!" With a "dry-as-dusts" love of detail



THE POLITICIANS  
Painting by Max Buri

he describes the joys and sorrows of the rural people of Bern. In this he imitates his beloved author Jeremias Gotthelf. His drawing and his bright colouring remind one of stained glass painting, loved of all times by the people. Buri in his work holds up a mirror to the people with whom he associated, showing them their virtues and vices. "The Parish Pump Politician" is a typical Swiss scene.

OTTO VAUTIER (1863-1919) like his father, was a genre painter in Düsseldorf at the beginning of his career. His extraordinary taste for colouring drew him to Paris and from there to Geneva, where he perfected his amazing talent. Grand seigneur in his ways of living, and an ardent admirer of the fair sex, he developed his sensuous temperament and flitting touch to an elegant and fascinating representation of feminine beauty. His

masterly technic is characterized by aristocratic and fashionable elegance.

RODO VON NIEDERHAUSERN (1863-1913) was endowed with the most buoyant temperament of all our sculptors; like Hodler he was of Allemanic Swiss origin and was brought up in Vevey and Geneva as a pupil of Menn and of the École des Beaux-Arts in Paris. For a short time he adhered to the symbolists surrounding Verlaine but his virile strength and independence soon caused him to choose his own path. Rodo was used to hew the marble block from a simple sketch forming the artistic work direct from the virgin stone. Technic and expression are combined in one perfectly harmonious form. His work breathes vivacity and noble beauty, not only in the creations representing the visions of his own imagination but also in those he copied after nature as, for example, his lifelike portrait busts.

HANS BRÜHLMANN (1878-1911). The youngest of the deceased painters leads us to the burning colour problems of the present day, for which he sacrificed his life.

\* \* \*

During the war Switzerland was thrown on its own resources. The young artists were debarred from traveling to foreign lands and those living abroad were forced to return home. Hodler's lofty personality appeared to most of them as the leader of Swiss Art; but only few possessed the strength of character to follow him without losing their own individuality. The younger generation, animated by other feelings, aspired to surpass him, placing their faith in modern French art. They studied the new problems of colour, cubism, expressionism, archaic primitivism, in a word renouncing impressionism, which has never been highly esteemed in Switzerland. Our exhibition presents examples of all these various efforts while at the same time allotting space for the representation of the older artists. EUGENE



COUNTRY WOMEN AND SOLDIER  
Painting by Edmond Bille

BURNAND's picture "The Gleaners" holds the place of honour in the latter group.

The landscape painter of our day beholds the subject with his own mental vision and paints according to the receipt of the expressionists Cézanne and van Gogh, in intensely animated, exciting tints such as are seen in the landscapes of *Brügger* and *Morgenthaler*, or in the primitive, harsh ruggedness of the Quattrocento, reflected in the chalky, motley landscapes of *Hügin* and *Ruegg*, or else in the simplified style of Hodler, who concentrates his expression in lines. This latter style is shown in *Martin's* mountain view and *Darel's* seascape. The art of the Tessin is represented by the delicate landscapes of *Edoardo Berta* and *Aug. Sartori* and a winter scene by *Pietro Chiesa*. All these artists learned from Segantini the technic of his characteristic light touch and his delicate blending of hues.

Animal painting has maintained its importance since Koller's time but has experienced no deepening of the artistic sense of perception; it is represented in the exhibition by *Adolf Thomann* and *Paul Altherr*.

The Swiss, as the Dutch in the time of Franz Hals, like the rendering of public life in inns, where the political leaders meet and discuss the topics of the day, such as politics, art and general welfare, over a glass of wine. *Righini* in his picture "Conversation" portrays such a group of leaders discussing quietly the importance of art. *J. J. Lüscher's* "Inn Scene" gives a meeting of younger art lovers, alert in movement and passionate colouring. *Otto Baumberger* treats the same subject from a deeper social and psychological point of view, artistically expressed as was his wont, and marking the demoralizing effect.

The various Swiss types are still full of attraction for our painters. *Vallet* and *Bille*, the describers of the inhabitants of Valais, possess the power and aptitude for depicting these earnest people. *Giovanni Giacometti* has chosen the Grison type for solving his peculiar colour problems and *Huber* as well as *Bodmer* express their modern style of painting through the medium of the Zürich peasant by intensifying and lighting up the expression of the countenance. A group of artists of Geneva and Lausanne, *Alexandre Blanchet*, *Maurice Barraud* and *René Auberjonois* are distinguished by their investigations in colouring, they have found out new tints and harmonies. It may be they have noted the elements of this beauty in Cézanne's and Renoir's paintings, but each of them has struck an independent line and is developing his own personal style. Barraud's bathing scene presents the rosy, graceful beauty of the female form in a style full of subtle and suggestive charm.

Contemporary portrait painting is represented in one picture by *Hans Sturzenegger*; colouring and composition are well balanced. *Nielhammer's* girl's head is a very lively study for a portrait.

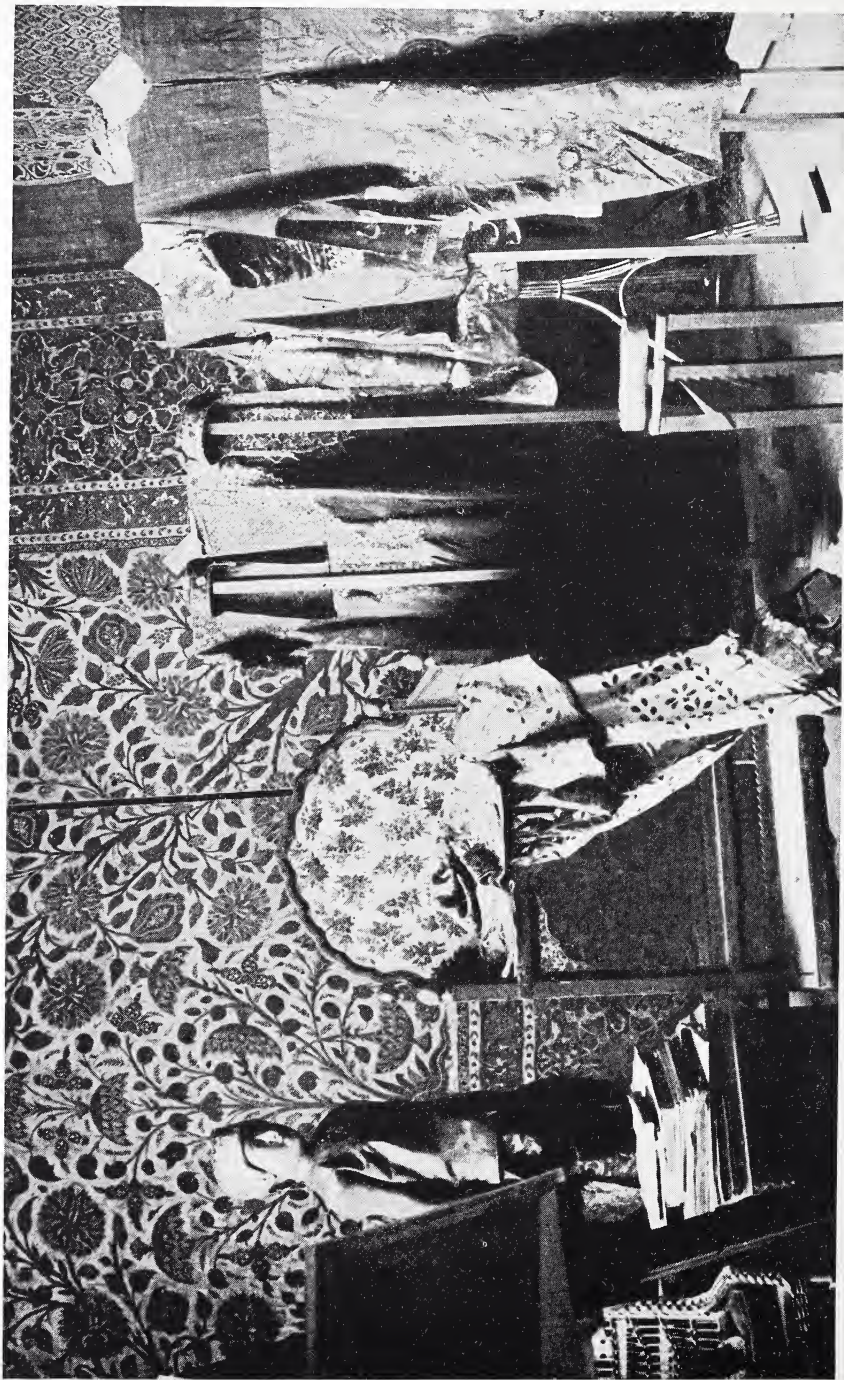
Swiss sculpture is to-day extraordinarily well developed. Besides the older and well known masters, there are numerous young, strong, promising talents strenu-



ously at work, as is evidenced by the general excellence of the exhibited plastic works.

The monumental style of *James Vibert*, a contemporary of Rodó, found expression in a prodigal use of material with which massive forms were produced and the visible stamped with a crude, primitive force. This is revealed in the enormous group "The Rütli Oath" in the entrance hall of the Confederation Palace in Bern. The bust of Hodler, with whom he was closely associated, is of the same quality and influence. *Herman Haller's* plastic is resplendent with antique harmony without possessing its formal coldness. The expression of the soul in his portraits shows tranquillity, the tension of the emotions displays itself by the exquisite and delicate modelling of the surface. Haller handles his material like an old master bringing its beauty to the highest pitch of excellence. *Carl Angst* is an eminent narrator of happy childhood and loving motherhood. His knowledge of the child's soul is profound. Of this his lovely portraits and his graceful nude figures bear witness, reminding us in their innocence and merry movements of the putti of the Italian Renaissance. *Otto Roos* struggles manfully with the outward form, leaving many parts of his work incomplete. Spurred on by his love of artistic truth he succeeds in producing original and characteristic work not devoid of moving effect, though somewhat heavy and stiff, as may be seen in his Bust of a Painter.

The figure of a young man by *Germaine Gautier*, a creation of amiable, delicate beauty, is carried out in a style of delightful simplicity. Pure human feeling ennobles this exquisite statue to which Tolstoi's words, "we discover beauty because we must love," are very applicable. *Otto Kappeler* displays a special talent for suggesting the delicate vibrations of bodies in repose; the limbs are arranged in harmoniously balanced attitudes, resulting in a remarkable vivacity of contour and surface. *Ernst Kissling's* Accordion Player in cubistic expression, portrays a body rigid as steel which moves with convulsive jerks to the rhythm of the melancholy melody. P. G.



THE MUSEUM STUDIO FOR COSTUME DESIGN

## THE MUSEUM STUDIO FOR COSTUME DESIGN

THE popular concept of a museum is generally limited to exhibition features. But back of the orderly and artistic presentation of specimens lies the research laboratory. And while we are accustomed to think of research and science as applied to biology, geology and perhaps ethnology, there is in reality no valid reason for excluding any branch of human knowledge from the obvious benefits to be derived from applied scholarly observation. This is especially true when the scholastic and practical minds are brought into a co-operative attitude. There can be research in ornament as in organic chemistry.

Since the War there has been a consistent effort on the part of the authorities of the Brooklyn Museum to offer the facilities of their reserve collections to the textile and costume designers of this city and indeed of the country at large. Museums have always been used by the most progressive artists to stimulate imagination, broaden cultural horizons and to obtain accurate knowledge in reference to certain definite periods that at the moment were in the public eye. But, when this habit of the designer was carefully studied, it was discovered that the inability to touch and handle specimens debarred the professional from getting as accurate a mental picture of the arts of other races and peoples as was desirable.

All modern educators realize that the hand and the sense of touch have been too largely neglected in favor of the eye and the visual impression. A judicious combination is necessary to convey requisite knowledge. This basic fact has never been out of mind in the following experiment.

Director Fox of the Brooklyn Museum once said to the writer:

“The authorities of the Museum, from the Director to the latest addition to the scientific or executive staff, are in reality but custodians of the art and scientific wealth entrusted to them. We only wish to maintain towards this trust a restrictive attitude that will be protective. We wish to be of definite economic, industrial and commercial service, insofar as this attitude may be maintained with due reference to the succeeding generations, for our responsibility is naturally limited not by a single decade or generation, but by the presumptive life of our specimens when maintained with the greatest reasonable care.

“The Brooklyn Museum is as freely open to the designer as to the scientist. We make no distinction and will accord ample opportunities to all classes of professionals who may find something in our collections, whether on exhibition or in reserve, that is interesting to them.”

It is a pleasure to make this public announcement of the executive attitude and to add that it has been reflected through the entire organization. But the actual task, the direct problem, of arranging facilities to carry out this general policy was the work of Stewart Culin, Curator of Ethnology in the Museum. Mr. Culin made a special and intensive study of the needs of costume and fabric designers. For this information he went into a number of garment factories; personally met the heads of important concerns and talked to their designers. He invited these gentlemen, singly and collectively, to visit him in the Museum. Under careful restrictions, he permitted certain costumes to be taken temporarily from the Museum and used by the designers, so that copies of details, color schemes and technique might be made under workable conditions.

After a careful study of the situation he felt that some form of research laboratory was necessary in the Museum. This room should be informal in character, and in it the designer should have not only adequate material resources but the privacy that is instinctively felt as necessary by all artists.

At the end of one of the halls he therefore enclosed a small space and placed therein books, costumes, magazines, fabrics and ornaments from his reserve collection. Here there are specimens from Persia, Japan, China, India, New Zealand, Russia and Central Europe. It is the most fascinating, most delightful mélange of beautiful colors and ideas that it is possible to imagine. The walls are hung with priceless cotton curtains from a ruined city of India. These are decorated in beautiful colors and are among the most distinguished of textile ornaments. There is a throne—an actual throne—from an Indian city in the same room. Chests, bureaus, cabinets are filled with rivers of living color.

In order to enter this room and use its facilities to the utmost, it is only necessary to demonstrate that the individual desiring the privilege is a professional designer. And, added to the accumulation of stimulating ideas already in the room, there is the privilege of asking that any specimen on exhibition in the Museum be removed to the designers' study, unless it is of such a fragile nature that its removal might endanger its preservation.

Mr. Culin has gone well beyond the broad limits suggested by even this room. He has assisted the Retail Millinery Association on several occasions with inspiring exhibitions of hats. He contributed generously to the success of an industrial exhibition held last Fall in the American Museum of Natural History where over thirty-five firms, co-operating with the Museum, demonstrated to the public the significance of museum research in industrial art.

This room has been used not only by costume designers, but by theatrical designers as well. At least two very beautiful Oriental plays owe a measure of their scenic charm to the documents in this room—"The Son-Daughter," a Belasco production of great popularity, and "The Faithful," recently produced by the Theatre Guild.

Clothes are such a casual habit that we sometimes forget that they are produced by industrial processes, and

indeed represent an industry that, in point of size, is possibly the second in America. In Greater New York there are between 3,000 and 5,000 business firms that make ready-to-wear clothing. They employ in the neighborhood of half a million men and women at the highest wages paid to any industrial group of similar size. Every year, out of New York City alone, there goes into the commerce of the nation three-quarters of a billion dollars' worth of ready-to-wear clothes.

While this business is highly specialized, highly technical, while in it the financier, engineer and the salesman have a justly large share of responsibility, fundamentally the designer is the vital personage. For clothes are seldom bought on a purely usage basis, they represent not only our commonest but perhaps our strongest artistic impulse. And it is significant that, historically, where other arts flourished to the greatest extent, clothes were also objects of artistic attention.

Great efforts have been made in America to train technicians and this training has been of incomparable industrial and financial advantage to the nation. We are not lacking in efforts to train people in the so-called "fine arts." But the Brooklyn Museum's effort is among the most consistent, sustained and intelligent attempts to give to the trained, practical, professional designer the background, the stimulation and the creative impulse suggested by a research laboratory. And it is unquestionably true that from this room in the Brooklyn Museum, organized within the last few years, many ideas have gone out into the industrial and artistic life of the country that neither in money nor esthetic influence can ever be accurately valued.

It is perhaps too soon to speak of the next development in this sphere of museum activities. It has been my privilege often to discuss with Mr. Culin the ideal research museum of the future. It may, therefore, not be entirely out of place to say that the near future may

possibly see this present small room elaborated into a series of small workshops. It would be highly desirable to have, if the room and means were available, a few simple things such as a small embroidery machine; a table on which to cut patterns, and a room where experimental dyeing could be conducted. In time it may be possible to co-ordinate this laboratory with other decorative industries with their own specialized experimental stations. This would bring about a balanced relationship highly desirable in decorative art.

There is no question that the general cultural advantages accruing from the public display of works of art is immense though at times perhaps difficult to accurately measure. But it is equally true that the great works of art must be supported and clarified by better taste in everything that touches the life of today. This can only be accomplished through people learning again a measure of good taste through the acceptance of simpler, finer standards of design, and through the stimulation, in the connection with traditional forms of art, of our own creative impulse.

There are many factors that must co-ordinate to bring about these desirable conditions but among the first requisites to success is a research laboratory in decorative arts and the beginning of this the Brooklyn Museum has already accomplished in a thoroughly practical manner.

M. D. C.



A WOVEN BAG IN BLACK, GOLD, AND BLOOD-RED, FROM AN  
ANCIENT GRAVE AT PARACAS BAY



## THE SEACOAST AND ISLANDS OF PERU. V.

### A VISIT TO THE ANCIENT PEOPLE OF THE COAST

**A**LONG the southern third of the Peruvian seacoast the maritime ranges rise almost directly from the edge of the ocean. But beginning in the vicinity of Paracas Bay, flat or rolling wastes, which increase in breadth as one goes northward, lie in many places between the strand and the mountains. In most of central Peru the coastal agricultural lands are close to the seashore, occupying practically the whole of the valley-deltas between stretches of the desert. In the north, however, the zone of cultivation is pushed back from the sea, so that at Pacasmayo and Eten, for instance, wide arid pampas separate the ocean and the tilled fields.

The latter condition is foreshadowed to a certain extent just south of Pisco, the parched country adjacent to Paracas Bay being very different from the green plains of most of the coastal valleys, such as that of the Rimac at Callao. The Rimac and Pisco rivers approximate one another in volume, each pouring between 700 and 1,000 million cubic meters of water into the Pacific annually, but verdure in the Pisco valley is to be found chiefly at some distance upstream. The lower parts of the pampa behind the strand which extends from Pisco clear around to Paracas Peninsula have evidently been beneath the sea in the not distant past, for I found them thickly strewn not only with shells of marine mollusks, but also with bones of whales and porpoises, the latter in some cases far back from the present water line. North of the Puntilla, which marks the entrance of the bay, the beach itself is composed wholly of large waterworn stones, and is raised high, like a dike, with a steep sea-face. Beginning abruptly at the Puntilla, a broad playa of fine-grained

sand extends southward around the head of Paracas Bay. Such beaches are characteristic of the windward margins of landlocked Peruvian bays, as distinguished from open coasts swept by sea winds. On the higher parts of the Paracas pampa, farther back from the bay, the surface is a mosaic of marine and æolian *débris* through which ridges of *salitre*, or alkaline salt, project in funguslike masses. The ground is so filled, moreover, with cavernous formations of this salt that in many places it rings with a hollow sound when stamped upon. There seems to be also considerable gypsum, for the extraction of which many holes have recently been dug. Here and there one finds excavations of such depth that they expose the layer of rounded pebbles, cemented into a fragile conglomerate, upon which the more recent deposits and precipitates of the upraised coastal shelf lie.

Inland, the mesa drops sharply to the outer border of the Pisco valley, where there is some sparse vegetation in the way of grasses and palms, and where herds of feral, runaway burros were grazing in complete seclusion at the date of my visit. In the olden time, cultivation of this part of the valley was probably more extensive than today, for the ruins of several large, abandoned dwellings are half hidden here among clumps of palms. One such, which may once have been the homestead of a great *hacienda*, I entered. It had a spacious and beautifully patterned floor of baked bricks in a perfect state of preservation, but its thick adobe walls had all but crumbled away, and now served only as the rear support of two deserted reed huts of the Indians. The huts contained nothing but a rag doll, a broken *tinaja*, or water jar, and two whale vertebræ by way of stools. Beside the old building was a well of greenish water, and, not far off, five sunken, rectangular meadows, each surrounded by a high embankment of earth and salitre. The leveled ground within them was moist and grassy, and in each enclosure some fig trees were growing. The whole silent ruin, devoid of life save for a few sunning lizards, hid-

den by barren sand hills from both the shore and the irrigated country, might have passed for a lost Saharan oasis.

They say the Lion and the Lizard keep  
The Courts where Jamshyd gloried and drank deep;  
And Bahrá'm, that great Hunter—the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep.

But, antedating such settlements of colonial Spaniards by nobody knows how many centuries, are the beacons and graveyards of the ancient people of the coast, the same, no doubt, who extracted guano from the Chinchas when western Europe was still a wilderness. The ubiquity of human remains in the soil of coastal Peru might give the impression that, for ages past, teeming populations had made this desert their home; but the true significance of the multitudinous dead is rather that decomposition has been so inhibited by the climate that the buried corpse endures as a witness long after all trace of it would have been obliterated in less arid regions of the earth. On coastal terraces below the Tres Cruces, and, south of the Puntilla, among sandy wastes which were once part of the shallow bottom of Paracas Bay, still undesecrated cemeteries of the indigenous people are distributed far and wide.

After breakfast of October 19, 1919, I started off, with Tomás Polo and several Indian boatmen from the Chinchas, to visit the *panteónes*. We turned inland from the beach of the bay, and walked for two miles, over bare, coarse, scorching sands, in the direction of the unworked Paracas coal fields, where, it has been estimated, there are approximately ten million tons of available bituminous coal. We first visited some burial grounds which had been partially rifled of their treasures, and afterwards several which had never been disturbed. Among the former, there were still many objects of beauty or interest lying at the surface, or half buried; doubtless more notable *huacos* were hidden with the corpses in unopened graves. The methods of the professional grave-robbers



BLACK CORMORANTS, OR CUERVOS DE MAR (*PHALACROCORAX VIGUA VIGUA*)  
ON A WATER PIPE OF THE GUANO ADMINISTRATION, PARACAS BAY

were described and demonstrated to me, one of the Indians, in fact, going through all the processes in merry pantomime. The huaco hunters carry a long, pointed, iron rod, which they thrust into the yielding sand to probe the graves. Experience gives them great powers of discrimination with this attenuated finger. If they prod nothing which feels like metal, or pottery, or fine textiles, they mutter "*pobre*" (poor) in a disgusted tone, and move on to another grave which may prove to be "*mas rico*" (richer). Digging out the bodies and their accoutrements is a laborious task, for the sand flows almost like fluid, and one must begin with a wide trench at the top in order to have even a narrow one four feet below.

Many of the cadavers had been unearthed, and were lying about in the burial posture with the knees drawn up against their chests. The brown skin had shrunk against their bones, and they were so light from age-long desiccation that even the largest of the men could easily

be held at arm's length in one hand. The hair on their heads was very long, but not always black, for in some instances it had bleached to a pale reddish. The textiles enclosing the bodies ranged from well woven white cotton cloth to woolen strips with elaborate designs in three or more colors. Black bands, of very fine weave, had been wound around the heads of many. Pottery vessels containing meal or beads were clasped in some of the shriveled arms. I have no knowledge of Peruvian archæology, and I can judge only from the absence of any Christian symbol in the Paraca: panteones that these dead must have belonged to a period preceding the Conquest; yet the climate and the alkaline soil had not only embalmed their bodies, but had even kept unchanged the corn in their bowls! There seemed to be a large proportion of children and infants among the dead Indians. Beside the body of one little tot who had a bushy crop of shiny black hair, like that on a Japanese doll, I found the mummy of a small rodent, a cavy or "guinea pig." Doubtless the lit-



A LIZARD (*TROPIDURUS*) IN FRONT OF THE THICKET OF STRAND VEGETATION WHICH LINES THE CREST OF THE BEACH AT PARACAS BAY

the beast had been especially prepared as a funeral object, for its hinder parts were sewn up in cloth.

Numerous corpses had been broken up by the process of disinterment, or during subsequent exposure. I noted particularly the magnificent teeth in their jaws, including the fully developed third molars or wisdom teeth, which are usually so abortive among modern civilized men. In numerous instances the teeth had been greatly worn down by mastication but were, nevertheless, sound throughout. Only four skulls, among perhaps fifty examined, showed evidences of dental decay, the defective teeth in three of these being one or more of the grinders in the lower jaw; the fourth case was the mandible of a very aged individual who had lost all of his or her lower teeth some time before death. A curious and unique skull was one which had been artificially and intentionally distorted during the youth of its possessor. Hair and skin still covered this, but the back of the cranium had been bound in such manner that it had grown out into a long cylindrical turret, with the crown of the head on its flattened summit.

I brought away from the Paracas panteones a miscellaneous assortment of trinkets, comprising the following: a tattooed forearm; pottery vases and bowls of various attractive shapes, including several with decorative designs in black, red, and green; a gourd bowl of exactly the same sort as that from which the modern *cholo* eats his rice; bone and wooden needles, and bundles of spindles made from wood or thorns; needle cases of bamboo; staves or canes, each with a human or animal figure carved upon its upper end; a fiber net containing skeins of woolen yarn of red and golden yellow hues; many pieces of cotton cloth, some white, and some with a brown, plaidlike pattern; bits of three-ply fiber rope; tufts of flamingo feathers still bright with the dawnlike flush that they may have had five centuries before; several exquisitely woven slings, fit for the skill of a David; a fragment of woolen tapestry (as I should call it) bearing the grotesque, colorful, and much dressed-up figure of a

man; a woven bag of pleasing design; and a packet of mixed beads made from shells, earthenware, and the ivorylike limb bones of birds. All of the staves that I saw were discolored in the middle, where they had also nearly or quite rotted through. My Indian companions said that a staff was usually found lying across the corpses of the ancient men, and that the part in contact with the body was invariably decayed, while the extremities of the wood were sound. Projecting here and there from the sand in the burial grounds were red earthenware tinajas as large as barrels, but the problem of transportation was too serious for me to consider appropriating one of these.

In Peru one never leaves the domains of the dead, and the antique burial grounds that I have briefly described are but examples of myriads that lie between the Pacific and the high cordilleran valleys. At Huarmey I have seen hillsides with human bones and relics fairly oozing out of them. Many coastal necropolises, such as those near Trujillo, Ancon, Pachacamac, etc., were famous structural monuments, with great sepulchres, passageways, and temples, built by master architects and masons—vastly more notable and pretentious resting places than those of the simple fisher folk or guano diggers of Paracas Bay. The loot from such pre-Columbian tombs has been inconceivably great, so that to-day, with innumerable graves still undiscovered or unexploited, the homes of the present inhabitants of the country and the museums of the entire world possess in the aggregate hundreds of thousands of ancient Peruvian relics. I had opportunities of seeing in Peru several private collections rich in objects of beauty and intrinsic worth. One which is the property of Dr. Javier Prado y Ugarteche, rector of the University of Lima, is so noteworthy that it may be of interest to record my memories of it.

Shortly after arriving in Lima, in September, 1919, I had the pleasure of calling upon Dr. Prado, and of being conducted through the museum which occupies a large wing of his luxurious home. Room after room was filled

with Incaic and other aboriginal articles—pottery, textiles, cast and beaten metal, gems, utensils, and ornaments of many descriptions. The installation was no less attractive than the material exhibited. All of the rooms were softly illuminated, and the shelves upon which the pottery stood were of dark native wood, built and carved by Peruvian workmen. These shelves were all open, so that the jars and images might be handled freely, and were divided into small compartments, each holding about three pieces. Above the shelves, in some of the rooms at least, the walls were of a rich crimson, which, with the ancient-looking beams above, the raw wood of the carved cabinets, and the dim light from the patio, imparted an indescribably charming and sumptuous air. The pottery was by no means all of one type; some of that from the extreme north of Peru had a totally different aspect from the rest. The colors and designs seemed innumerable. As I glanced at several thousand objects, it was impossible to carry away a very well organized impression. I recall many strikingly Egyptesque figures, seated, perhaps, in the rigid pose of the Pharaohs. Others looked as though they represented negroid peoples, for although they were said to antedate the Columbian era by centuries, the clay faces had black skin, and exaggerated red lips such as negro minstrels paint around their mouths. Among the animal portrayals, which were particularly fascinating, I recognized owls, jaguars, serpents, armadillos, anteaters, llamas, porpoises, rays and other fishes, dogs, parrots, pelicans, and many more. Some of them were glazed, and seemed like prototypes of the modern Copenhagen porcelain, but far more imaginative and powerful, besides which, these were all objects of utility, the æsthetic qualities of which were a by-product. Two pitcherlike representations of human heads especially stick in my memory; one of an Indian chewing coca, with a characteristically screwed-up mouth, the other a rough, amorphous piece which bore an extraordinary resemblance to, or at least strongly suggested, Rodin's head of



Balzac. May not this have been the creation of some independent, "ultra-modern" craftsman of the days before Atahualpa?

If Dr. Prado's pottery was interesting, the textiles from the looms of a people who were the finest weavers of all time were even more so. There were many fragile and exquisite scraps behind glass upon the walls, and larger pieces in cases which harmonized with the whole setting. Garments as well as fragments were well represented, the former ranging from a baby's poncho, covered with spangles in the form of tiny silver fishes, to a magnificent green robe into which were woven figures and stories of gods and men, the whole worthy of interpretation not by a mere archæologist but rather by the immortal panegyrist of a Grecian Urn.

A mummy of a noble Inca, which had never yet been opened, was clad in a tunic covered with hieroglyphics, and around the neck hung a string of beads cut from chrysoprase, a mineral which the white invaders have never found native in South America.

Among the hundreds of smaller objects that were shown me by my host, I remember at random the following: pipes of Pan quite like those of Greece, other wind instruments made of metal or bones, apparatus for spinning and weaving, Incaic weight balances with the gold still in their nets, and golden vessels and breastplates with pressed or beaten designs in low relief.

### INDEPENDENCIA BAY

In middle November, 1919, it became possible for me to make a long anticipated trip to Independencia Bay, beyond 14° south latitude. Before dawn of November 15, the trawler 'Alcatraz' arrived at the Chinchas from Callao, with orders from Señor Ballen that it be placed at my disposal. When I awoke in the morning, I had the cheerful surprise of finding a large packet of letters from the United States and Lima beside my bed.

Captain Ponciano Mendeguren, a deep-sea navigator of Magellan's race, in other words a Basque, and a citizen of Spain, was temporary master of the 'Alcatraz' during the illness of Captain Tassi. He told me that he had stopped the trawler's engines six miles east of the Chinchas at ten o'clock on the previous evening, with only a light southerly air stirring, and that by four o'clock in the morning the vessel had moved to a position approximately eight miles west of the islands, and well to the northward. This implies a westerly set, due to the vector of wind and current, of more than two miles an hour.

We got under way in late forenoon, a bright morning with a fresh breeze from S. 45° W. Heavy condensation over San Gallan Island presaged more violent weather to the southward. The fog which almost always overhangs the crowns of San Lorenzo, San Gallan, and Isla Vieja is due, as previously noted, to the adiabatic cooling of moist sea wind when it is forced to rise rapidly and flow over the headlands. The vapor is condensed before the moving air comes into actual contact with the peaks, so that the pennons of fog stretch forth in an apparently anomalous manner, namely, directly *into the wind*. The stiffer the breeze, the longer are these windward weathercocks. The water particles, traveling with the speed of the whole column of moving air, are reëvaporated as soon as they pass beyond the summits, so that no leeward streamer forms; but in times of high winds cloud-scrapes are sometimes torn away bodily, and whisked off a considerable distance before they are melted by the warm atmosphere of the low strata. The cloud-caps of the peaks are, through continuous condensation and resolution, made up of entirely new bodies of moisture every few moments, but since the form remains the same, they have the appearance of being fixed and motionless. At times when even the high cirrus clouds are rapidly crossing the sky, it is curious to note the stationary streamer of San Gallan, which varies only in ratio to the strength of the breeze, and which vanishes only during periods of calm.

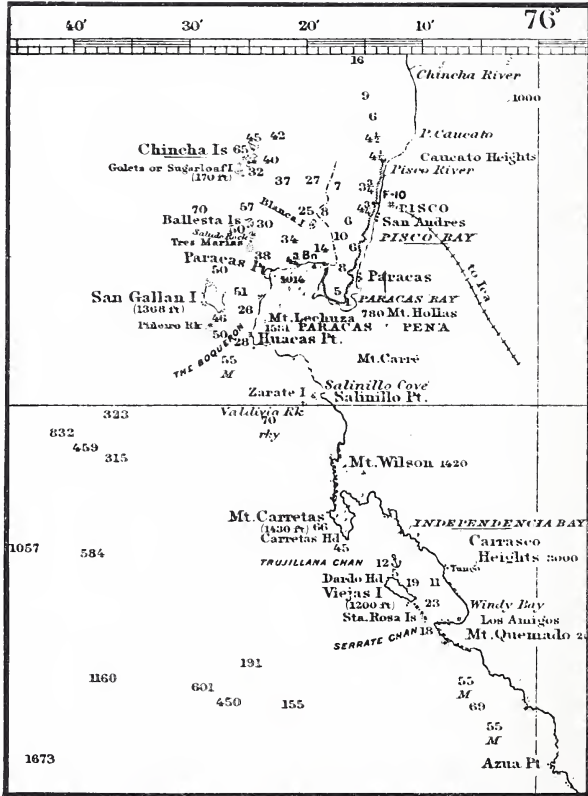
The 'Alcatraz' passed within a stone's throw of the Ballestas Islands, of which I had my first view at close range. They seemed to be weathered away and undermined to an even greater extent than the Chinchas, with many deep, black caves and long-span arches. Their pampas were well covered with birds, including numerous pelicans as well as guanayes and piqueros. Between the Ballestas and the strait or *boqueron* which separates beetling San Gallan from Paracas Peninsula, the wind blew with increasing strength, thus fulfilling the prophesy of the elongated cloud-cap. In the middle of this high-walled, forbidding passage, which is known as the Boqueron de Pisco, I hauled a silk tow-net for five minutes at the surface, while the 'Alcatraz' ran at quarter speed. The catch proved very slight, but on subsequent occasions I collected in these same waters great quantities of plankton, including algæ, eggs of fishes, copepods, and crabs in the larval or megalops stage. A strong current was flowing northward through the strait, where the temperature of the surface water was, moreover, 6° Fahrenheit lower than that in the Bay of Pisco whence we had come. Near the windward entrance of the boqueron, potoyuncos,<sup>1</sup> or diving petrels, began to be common, and thereafter we saw many of them, mostly in groups of ten or twelve, in the rough sea all the way to Independencia Bay. They struggled to windward at the approach of the steamer, or made frantic little dives, without going far below; none covered a distance of more than twenty feet before reappearing. It was in exactly this locality, within sight of San Gallan, that Garnot discovered this extraordinary bird during the cruise of the 'Coquille' in 1823. The Peruvian diving petrel, like so many other animals of the coast, is a creature of subantarctic affinities; no other species of its family is found north of 37° south latitude, or thereabouts, but the Humboldt Current is responsible for the extension of the

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<sup>1</sup> *Pelecanoides garnoti*.

potoyunco's range northward to Lobos de Tierra (cf. Part I, p. 91).

About four o'clock in the afternoon we passed Mount Carretas, just north of our objective, the little 'Alcatraz' pitching and covering us with spray as it nosed into the rolling seas. When we finally turned into Trujillana Channel, the northern entrance of Independencia Bay, smoky clouds, ripped from the concealed promontory of



The coast between Paracas and Independencia bays, central Peru. From the Hydrographic Chart.

Isla Vieja, were scudding low across our deck, and the bobbing 'Alcatraz' was completely drenched with torn-up water. Out at sea, the day wind had already died down, and we could see, far off shore, the line of calm; but inside Isla Vieja the gale seemed to be constantly

increasing. Large flocks of petrels, including sooty shearwaters,<sup>1</sup> fulmars,<sup>2</sup> Cape pigeons,<sup>3</sup> and Mother Carey's chickens<sup>4</sup> were playing in the gale close to the north point of the island, and herds of sea lions which numbered hundreds of individuals hurried past us in the white-capped water. Sooty shearwaters, or *doñas* (ladies), were of all the birds the most abundant; there were certainly upwards of ten thousand in one dense flock off Dardo Head, of Isla Vieja, the long-winged, graceful petrels flying high and low in the howling wind over the choppiest areas of water. Do the Tubinarine birds seek such whipped-up places because the wind and waves bring their food to the surface? Whatever the reason, they were marvelously at home in the terrific gusts, while small groups of guanaves, resting upon the water in our course, hesitated long before even attempting to rise against the raging wind.

When the 'Alcatraz' had steamed far into the southern part of Independencia Bay, toward the windward entrance, which is known as Serrate Channel, the breeze abated considerably. We dropped anchor in twelve fathoms, not far from the southeastern corner of Santa Rosita Island. At dusk, we could see lines of penguins standing along narrow beaches beneath the cliffs. After a supper served on deck, I retired to a canvas room which had been especially erected for me in the stern of the 'Alcatraz,' and through the night a distant chorus of agonized wailings and demoniacal yells was borne to my ears from herds of sea lions on the rocks of the offshore coast.

Independencia Bay is a remarkable loch, fourteen sea miles in length, enclosed by high ranges on three sides, and protected on the fourth by a line of rocks and islands extending from Santa Rosa at the south end to

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<sup>1</sup> *Puffinus griseus*.

<sup>2</sup> *Priocella antarctica*.

<sup>3</sup> *Petrella capensis*.

<sup>4</sup> *Oceanites gracilis*.



SERRATE CHANNEL, INDEPENDENCIA BAY

In the background is cloud-capped Morro Quemado. The colony of guanayes is on Santa Rosa Island, and hordes of the birds are pouring down upon the water at the entrance

the mountainous pile of Vieja Island at the other. The Serrate and Trujillana entrances are navigable for vessels of all classes, and the average depth of water within the bay is in the neighborhood of twelve fathoms. I was told by sailors of the 'Alcatraz' that the British Pacific fleet had entered the bay during the war, and had lain, hidden from the world for a number of days, behind the screen of Vieja. Whether or not this story is true, the sheet of water might well furnish a spy-proof retreat for half the navies of the globe, for there are no human settlements in the vicinity, and fishermen rarely come so far south from Pisco and San Andrés, which are seventy miles away by water and utterly inaccessible by land. Everything considered, this fiordlike bay is probably the best natural harbor along a coast to which nature has given few protected anchorages; but, unfortunately, the hinterland does not measure up to the standard of the sea approach. At the famous Peruvian harbor of Chimbote, the only other sheltered haven of large size that I recall, a highway and railroad lead directly from tidewater to the valleys of the Santa, Huaras, and Chuquicara rivers, and thence short passes reach the Amazonian drainage of the Rio Marañon. At Independencia Bay, on the other hand, the bold ridge of Carrasco and many a long mile of bare and rugged hill country separate the sea from the fertile Ica Valley, which, moreover, is adequately connected with a port by way of the "back door" railroad from Pisco. In short, Independencia Bay, hemmed in by mountain walls, lying midway in a hundred-mile stretch of seacoast which lacks both streams and the habitations of men, is barred by geographical circumstance from becoming the site of a maritime city.

The leeward side of the bay, including the easterly coast of Vieja Island, is steep and shingly, but the windward part of the mainland shore is bordered with a splendid sandy beach upon which huge flocks of gulls and North American migrant shore birds were feeding at

the time of my visit. The sand of this playa also teemed with smaller forms of life, including mollusks, holothurians, annelids, crabs, and legions of the small decapod sand fleas (*Emerita analoga*), known to the Peruvians as *mui-muis*. Noteworthy among the pelecypod mollusks was a giant mussel, or *choro* (*Mytilus chorus*), which attains a length of nine inches, and which is considered one of the best of Peruvian edible shellfish. The choros were so thickly packed in the white sand that the crew of the 'Alcatraz' might have filled a boat with them. Wherever the sand gave way to rocky shores, black, short-spined sea urchins, or *erizos*, abounded. These were popular shellfish with the crew of the trawler because excellent *tortillas* can be made from the livers. Inside the hard cases of each of these echinoderms we discovered a single, round-bodied, parasitic crab, which filled part of the alimentary tract of the urchin, and was, perforce, a prisoner for life, for it was far too large ever to emerge through the natural opening in the erizo's shell. This peculiar crab is the female of a species related to the well-



EDIBLE MUSSEL FROM INDEPENDENCIA BAY

This mollusk is *Mytilus chorus*, the largest of several Peruvian species. The black line beneath the shell represents a length of 23 centimeters (approximately 9 inches).



known oyster crab. It enters the body of the sea urchin when in the minute, free-swimming stage, and prepares to reside permanently in the belly of its unwitting host, thereby stealing not only its lodging but also its nourishment, for it absorbs part of the surplus food that the urchin draws out of the water. The male of this crab always remains of small size, and it is believed that it temporarily enters the body of the urchin in order to fertilize the female, though, so far as I can learn, the life history of the strange creatures has not yet been worked out from direct observation.

From the deck of the 'Alcatraz' we frequently lowered baited nets into eight or ten fathoms of water and obtained such loads of large swimming crabs that we could scarcely haul them out; in fact, the bottom of the bay was swarming with crustaceans of several kinds. One species, which was particularly toothsome when boiled, was *Ovalipes bipustulatus*, a crab not previously recorded from Peru, but known from Chile, New Zealand, and Japan, localities in which its food value is fully appreciated. Dr. Mary J. Rathbun, of the United States National Museum, reports that my specimens of this crab from Independencia Bay are apparently the largest ever collected in any part of the world.

Multitudes of fish, flocks of gorging guanayes and other birds, numerous otters, and herds of foraging lobos, completed the marine life association of Independencia Bay. Fish seemed always to be pouring into the Serrate inlet, school after school, only to pass through the long bay with the current, streaming back into the Pacific by way of the Trujillana exit at the northwestern end. Mulletts, anchovetas, and *pejerreyes*<sup>1</sup> were the most conspicuous of the fishes. One morning, when shoals of the last named were packed in deep, shining ranks close along the clear, quiet shore, a raft of guanayes, accompanied by a few pelicans and a horde of screaming gulls, drove

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<sup>1</sup> *Basilichthys affinis*.

the fishes before them against the shelving sand. Soon the water glistened like splashing quicksilver, and in wild pandemonium the scrambling birds jammed and crowded each other, until hundreds of them were pushed clear beyond the tideline and up the beach about my feet.

The otters or *gatos marinos* (sea cats) of the Peruvian coast are in reality river otters (genus *Lutra*) which, however, live here in the salt waters. They inhabit all islands near the mainland, such as Pescadores, Asia, and San Gallan, but not the Chinchas which are eleven miles offshore. In Independencia Bay we saw many otters, and followed one by boat in an attempt to shoot it, but it made very long dives and succeeded in keeping out of range.

The shores of Independencia Bay have no fringe of salt-resistant vegetation such as thrives along the crest of the beach at Paracas Bay. A feature common to the two water fronts, however, is the abundance of lizards (*Tropidurus*), which swarm in the intertidal zone, dodging through the interstices of the waterworn stones with alacrity. Many were seen upon isolated, weed-grown rocks which had half their bases in the bay. Examination of the stomachs of several lizards showed that they seek the damp stones for the purpose of capturing flies, doubtless such species as breed in the cast-up seaweed.

Much of the eastern border of Independencia Bay is lined with deep shell beds, in which the calcareous parts of unimaginable myriads of fossil mollusks are cemented into a conglomerate so firm that in some places the top of the weathered bank overhangs the base by as much as twenty feet. These homogeneous beds extend back from the water front as far as the salitre-encrusted hillside, which rises at a sharp angle to a height of three thousand feet. Cleaving the shell deposits quite to their foundation are many wide fissures, caused probably by seismic disturbances, while several remarkable caves penetrate them from the shore. I entered one of the latter, which might have passed for a home of Palaeolithic man. Its en-

trance on the beach was almost closed by a sand dune, but within the laminated walls were twice my height, and the ceiling flat. A green turtle shell, the remains of a flamingo, and some long-abandoned dried bonitos and sting rays lay on the floor. The cave must once have been the headquarters of some of the fishermen who, according to the chart and pilot book, occupy the "huts of Tungo" in Independencia Bay, but about whom nothing is known by present mariners along the coast.

Early on our third day, we shifted the mooring of the 'Alcatraz' to Windy Cove (*Bahia Ventosa*) at the southeastern end of Independencia Bay. It was a cloudy, exceptionally calm morning, with atmosphere of rare clearness. Even before we came to anchor I had a foretaste of a memorable experience, for far to the eastward beyond the wide, crescentic beach, in a lagoon under the yellow hills of the coast range, I could see several faint, blurred, pink spots which were later to resolve themselves into feeding flocks of magnificent flamingos.

We landed upon the flood plain which stretches southeastward in the form of a triangle between the hills. Its surface was mostly dry, but thousands of stranded mummified *lisas* (mulletts), five or six inches in length, lay on the baked, gritty mud, and bones of seals, porpoises, and whales were scattered everywhere. One cetacean skull which I brought away for identification has proved to be the rare pygmy sperm whale (*Kogia breviceps*), not previously reported from South America. The larger whales on the flood plain, represented by three or more skulls, several half-buried spinal columns, and numerous ribs and vertebrae, were apparently humpbacks (*Megaptera*). I could not but wonder as to the agency which had distributed such huge carcasses hundreds of yards behind the present ridge of the beach. Was it accomplished by floods due to high spring tides, by earthquake waves, by the excessive piling up of waters driven before prolonged westerly winds, or by an even more profound cause—such as the sudden uplift of a shallow portion of the

bottom of the bay due to some rapid change in the continental geosyncline?

Garua began to fall soon after we came ashore at the flood plain, and continued through most of the morning. Captain Mendeguren, Lurquin, two of the Indians, and I approached the distant flamingos from five points, hoping thus to be able to get near enough to photograph them. The flamingos had their eyes upon us as well, for when we drew within half a mile, they all became restless, and one group of fourteen birds took wing. Two other bands held their ground, standing with heads high, watching us. When we reached the hither shore of the lagoon in which they were feeding, the tall, rosy birds were scarcely four hundred yards away, while the soft silt on our side was covered with fresh imprints of their feet. It is doubtless for mud walking rather than for swimming that flamingos require the ample webs which connect their toes. With Lurquin approaching rapidly from the right, through the water of the lagoon, the birds now sprang into the air, and passed over my head on their stately flight up the bay. They presented an imposing spectacle as they fell at once into an orderly file. The neck and legs drooped slightly, making a curiously sinuous body line such as is characteristic of no other bird. This appearance was accentuated by the bent bill, which was a conspicuous mark even at long range. Across the lithe, pink bodies the vermilion, black-tipped wings beat in a leisurely and majestic manner; I could not turn away my eyes until the birds had all but faded out of sight.

The total number of flamingos that I had positively counted was sixty-three, but several flocks seen subsequently probably comprised other individuals; and, moreover, the miles of their footprints along the horse-shoe beach led me to believe that there may have been several hundred birds in the vicinity. During the middle of the day we observed many bands of from four to ten, in wedges or in single file, circling at high altitudes over the bay, and returning eventually to spots not distant

from the place where we had first flushed them. By stalking alongshore behind the sand dunes, I crept very close to a group of a dozen which were standing up to their feathers in the small breakers, while gulls floated and bobbed about among them. How gorgeous they looked at short range! And with what rigid yet courtly movements they raised one foot after another, making a figure four of their legs, and at the same moment swaying forward their graceful necks in terpsichorean rhythm!

This species of flamingo (*Phoenicopterus chilensis*) is typically a bird of the Andes, ranging from Chile and Patagonia northward to central Peru, where it is reported to breed in lofty mountain valleys. At certain seasons, however, flocks of adults in the pink and red plumage descend to sea level. Independencia Bay, the head of Paracas Bay, and the salt lagoons south of Huacho are favorite rendezvous on the coast. The stomach of the only specimen that we shot contained gravel and remains of the mui-muis.

On our final day at Independencia Bay, Bahia Ventosa justified its name, for in midafternoon southerly gusts, rushing down from Morro Quemado, began to make the 'Alcatraz' jerk sharply at her anchor chain. When I dined on deck with Captain Mendeguren, howling williwaws blew the soup out of our spoons. Before dusk, however, the puffs of wind first slackened and then died away, to be succeeded by the usual peace of a Peruvian evening. By the time the sky was sprinkled with stars, the bay had become so quiet that I could hear only the resonant lapping of water along the iron flanks of the 'Alcatraz,' and the mournful crying of a gray gull on the shore beyond Serrate Channel.

R. C. M.



IMPRESSIONS OF A FLAMINGO, INDEPENDENCIA BAY



PREACHING OF KORANDA  
Painting by Alphonse Mucha

## ALPHONSE MUCHA, THE CZECHO-SLOVAC PAINTER

THERE must have arisen in the mind of anyone familiar with the Pintorricchio frescoes on the walls of the Piccolomini Library in Siena a dim recollection of this renowned Italian interior on seeing the transformation worked in the rotunda of the Brooklyn Museum during the month of January by the appearance there of the famous mural paintings of Alphonse Mucha. "The impression received," said Miss McCord in the *Standard Union*, "was that the walls of the great central dome had been removed and that one was looking out into wide spaces at scenes of other countries and other times," just as in the famous library one seems to look out through the round-headed painted window openings upon the events in the life of the Piccolomini pope, Aeneas Sylvius, and see him climbing the steps to greatness, surrounded by Italian clergy, courtiers and citizens in the costume of the XVth century.

But in Mucha's great canvases it is a different atmosphere, a widely different civilization that is depicted. No longer the sunny hillside and temple-like structures of Tuscany or Rome, but the cold snow-plains of the Slav lands of Europe.

Coldest and dreariest among the five great panels as well as the simplest and most monotonous in arrangement is the Proclamation of Freedom to the Serfs by the Czar of all the Russias in 1861. The entire upper two-thirds of the picture is gray and dreary with falling snow through which the domes of the Kremlin, whence the proclamation has just been promulgated, dimly reveal themselves. The lower third is filled with a mass of figures, just as gray and dreary in their uncomprehending reception of the great news as the skies above.

Two other panels also show as background a snowy winter scene, the Preaching of Koranda on St. Michael's Day, 1418, in the Krizky Valley, when urging the advancing militant Hussite hosts towards Prague, and the appeal of another reformer, Melic, who, with the enthusiasm of a Savonarola, calls upon the wayward and worldly to cast aside their vanities. Perhaps in the distribution of masses, this latter is as fine a composition as any in the series and best adapted in its well thought out spacing for the wall decoration of some great national fane.

For the effect of vast interiors, high vaulted halls, rich though subdued color and largeness of feeling, the great canvas, thirty-five feet square, of John Huss preaching before Queen Sophia, undoubtedly makes the most vivid impression. Here the sense of crowds in sombre, vaulted spaces, stirred by some one thrilling emotion, is most suggestively rendered. The dramatic element is felt rather than seen and the whole canvas is flat with the flatness requisite for some vast interior wall.

One other great composition completes the series of five brought to this country and shown at the Brooklyn Museum. This depicts the triumph of the Teutonic War God, Thor, over the Slavic Sun God, Svantovit, an allegorical representation of the establishment in the tenth century of an era of Germanic rule over the Slav lands of East Prussia. The sky is filled with gigantic figures seen in the attitude of withdrawal from the land where their cult had been supreme so long, while the foreground is filled with despondent worshippers but dimly realizing the fate in store for them.

In spite of the suggestion of spacious vistas opened up by these vast designs never once has the painter forgotten that they are mural decorations. The suggestion remains a suggestion only. There is no effort to realize masses in strong and vivid relief. Flatness is of the essence of mural painting and this flatness is found in the restrained color of the great designs, in the dull sur-





PASSING OF SANTOVIT  
Painting by Alphonse Mucha

face of the tempera medium and in the avoidance of all sharp contrasts of light and shade.

Although only five of this monumental series of historic designs have reached this country, eleven of the projected series of twenty have already been completed, not in Paris, the scene of Mr. Mucha's artistic training, but in Prague, the city they are eventually to adorn. There, where the painter could steep himself in Slav tradition, Slav atmosphere and Slav aspiration, where records and data necessary to the carrying out of the gigantic enterprise were close at hand, there the painter began the series ten years ago and through the enthusiastic support of Mr. Charles R. Crane, American Minister to China, who in 1917 was a member of President Wilson's special diplomatic commission to Russia, the completed series will finally be installed as their joint gift.

In order that such a munificent offering may be suitably installed, the Czech government is to erect a permanent building in this its ancient historic capital, Prague,

and only then when these vast designs are placed in an architectural environment suited to their size and scope will a just estimate be possible of their place in the series of the world's famous mural decorations.

“Mr. Mucha,” said Miss Carey in her admirable critique in the *New York Times*, of January 16th, “is a native of the Czecho-Slovak country of Moravia and the fire and force of his race are not obliterated by the cool gray tonality and the decorative features of his work. The ardent spirit of a powerful emotional inheritance is made more potent by the chill austerity of its envelope. No painter of Anglo-Saxon origin could use symbolism in the way it is used in these Czecho-Slovak decorations. A self-conscious doubt of it would creep into their presentation. They would make it visionary and obviously ghostly where, in these paintings, the symbols are made the great realities of the composition. The human figures may fail and fall, the symbols are heroic and everlasting.”

Besides these large works there were included in the exhibition the series of posters through which Mr. Mucha first attained his fame, those where Sarah Bernhardt's essentially decorative figure forms the motif. In this section also were some remarkable drawings in red chalk of reclining figures. Still another section, which might have formed an exhibition in itself, contained the original drawings in black and white for the two books published by the Librairie Nationale des Beaux Arts. The two volumes are named respectively, “*La Figure dans la Decoration*” and “*Les Documents Decoratifs*.” A study of these drawings reveals the method of the artist even more directly than the larger works. “The expressive quality of line,” to again quote Miss Carey, “as applied both to the figure and the floral or conventional form and the judicious use of wash, sometimes with faint tints, reveal an absolute command of subject and technique. While the drawings would appeal to all those of cultured artistic taste, they will appeal perhaps especially to artists who

are engaged in the ever elusive problem of expression of thought through the material object and who are especially alive to the work of their fellow workers.”

G. M. Y.

## MUSEUM NOTES

On Tuesday afternoon, January eighteenth, was held a reception in honor of the opening of the Exhibition of Paintings and Drawings by Alphonse Mucha, the painter whose aim is to embody in line and color the history and the ideals of the Czecho-Slovak race.

Five large canvases, intended eventually for the wall decorations of a great national edifice in Prague, were hung in the rotunda of the Museum and aroused much enthusiasm. The smaller works were exhibited in the South gallery, the illustrations in black and white being especially acceptable to large groups of students from Art Schools and High Schools of the City.

At the Annual Exhibition, held by the Silk Manufacturers of America at the Grand Central Palace during the month of January, were several exhibits from the textile collections of the Brooklyn Museum which were loaned for the occasion.

On Monday afternoon, February 14th, an informal tea and reception was held in the Gallery of Old Masters in honor of the visit of M. Léonce Bénédite, Director of the Luxembourg Museum, Paris. He was accompanied by his daughter and was welcomed by the Trustees of the Museum and by the Director and Mrs. W. H. Fox. About fifty other guests were present.

During the second week in February a preliminary exhibition was held of Modern French Paintings, derived mainly from the Kelekian Collection. This collection with additional loans from Knoedler & Co., New York, and from the Salon Bollag, Zürich, Switzerland, together with other paintings lent by collectors of modern French art was again placed on view in the East gallery of the Brooklyn Museum, where a reception and opening view were held on Saturday afternoon, March 26th, for Museum members and their friends. Among the guests were the Brazilian Consul General and a group of officers from the Brazilian battleship *Minas Geraes*. This exhibition, which has aroused much critical appreciation on the part of professional visitors and the New York press, will continue on view through the month of April.

Monday, February 21st, marked the opening of the Exhibition of Swiss Paintings and Sculpture arranged under the auspices of the Swiss Government during the visit of Mr. Fox, Museum Director, to Europe last summer. After a luncheon given in their honor at the home of Mr. Frank L. Babbott, President of the Institute, the Minister of Switzerland and Madame Peter formally declared the exhibition open. Motion pictures were taken of the ceremony and tea was later served in the Museum rotunda, where an informal reception was held at which about 600 guests were present.

A program almost impromptu in its inception attracted the attendance of the Swiss Colony of New York on Sunday afternoon, March 13th. Swiss songs

were rendered by the Swiss Male Chorus; Swiss solos were sung by M. Joseph Hempelmann, a favorite Swiss Tenor; the Juventus Helvetica, a choir of women's voices, sang the airs of the French Cantons, and the music of the flute and the harmonica accompanied the motion pictures, which reproduced the ascent of the Brenner and the winter sports of the Upper Engadine. Addresses were made by M. Louis H. Junod, Swiss Consul at New York, Dr. Jak Schwartzmann President of the Swiss Scientific Society of New York, Mr. Gustav Bollag, who was responsible for the afternoon's entertainment, and Mr. William H. Fox, Director of the Museum.

On three successive afternoons during the exhibition Dr. A. Gideon lectured on Switzerland in Winter and Summer. Interesting stereopticon views of the country were shown and a series of motion pictures depicting the winter sports at St. Moritz aroused especial interest among the students from the High Schools who formed one afternoon's audience.

The honorary president of the Brooklyn Institute, Mr. A. Augustus Healy, and Mrs. Healy, sailed early in February for Sicily, where they have been spending several weeks. Mr. Healy has spent much time in the Museum of Syracuse, remarkable for its archæological collections. He was the guest of Dr. Orsi, director of the Museum.

At the annual meeting of the Brooklyn Entomological Society held at the Museum on the evening of January 13, Mr. William T. Davis, a life member of the Institute and Vice-President of the Staten Island Association of Arts and Sciences, was re-elected president and Mr. George P. Engelhardt of the Museum's staff, treasurer of the Society. The Brooklyn Entomological Society, incorporated in 1878, is the pioneer in its branch of science in Greater New York and its publications "Entomologica Americana" and "The Bulletin" circulate in all quarters of the globe. Its monthly meetings have now been held at the Museum for seven consecutive years.

Widespread attention has been aroused by an exhibit illustrating phases of the contraband trade in feathers intended for millinery purposes. The material utilized has been received from the National Association of Audubon Societies, T. Gilbert Pearson, Secretary, and represents part of a consignment of smuggled goods seized by the United States Customs Officials at the Port of New York. It includes skins, heads, coverts and plumes of birds of paradise, scalps of goura pigeon and aigrettes of the snowy egret, about 140 specimens in all, both raw and manufactured. The value of this material has been appraised by the Government at \$200 to \$300. The birds represented have been supplemented by mounted specimens from the Museum collections.

While illustrating some of the choicest articles of adornment from the standpoint of the milliner, the stronger and vital appeal inherent in the exhibit is to arouse the public conscience and sentiment against the wholesale destruction and cruel slaughter of beautiful birds for no other reason than the gratification of human vanity.

The Museum is in hearty sympathy and co-operation with the Government, the Audubon Society and other associations in their campaign for the preservation of wild animal life.

A collection, comprising some forty-five specimens of the largest shells of the Class Gastropoda has been displayed to good advantage in one of the tall wall cases, Hall of Invertebrates. Especially well represented are the so-called conch and trumpet shells, arranged so as to show clearly the particular features of the upper and under side and the remarkable variation in their size, color and forms. Miss Aitken, Assistant Curator, in charge of Conchology, is responsible for the selection and installation of this exhibit.

Numerous and interesting additions have been made to the exhibit "Variations under Domestication" illustrated by pigeons and fowl. A very large rooster of the black Spanish Minorca variety displays a deep-red comb nearly seven inches in width; a diminutive example of the duck-wing bantam cock with its brilliant plumage and bold bearing epitomizes vanity and audacity.

The series of pigeons has been extended by the following forms as known in the vernacular of pigeon fanciers: tumbler, magpie, carrier, satinett, runt and archangel.

The principal breeds of both pigeons and fowl are now well represented in the Museum's collection.

Mr. R. H. Rockwell's lecture on "Big Game Animals of North America" on Saturday morning, February 12th, had an audience exceeding 800.

Among the gifts bequeathed to the Museum by the late Samuel E. Haslett is a small but beautiful collection of Indian Cashmere shawls of very unusual color and design. Also an interesting group of capes and fichus of fine embroidery and very fine English thread lace. Two early Victorian silk dresses add interest to the collection and may later form the nucleus of a Museum Costume exhibit. The loan of a richly brocaded Watteau dress of the period of Louis XVI lends a hope of further development to the scheme.

Another gift to the Textile Collection is a large and very handsome scarf of fine Paraguay lace from Mrs. John B. Woodward. Two smaller pieces of the same lace have excited attention among those interested in the native industries of South America.

During the month of January an exhibition of prints illustrating the Landing of the Pilgrims was arranged in one section of the print gallery and to further aid in this celebration of the Tercentennial of the Founding of Plymouth, a special set of slides was made from old prints and wood-cuts illustrating the same story and shown every Wednesday afternoon in the Museum Auditorium to audiences aggregating nearly six thousand.

The index to the 1920 volume of the Brooklyn Museum Quarterly is now in print and will be sent to members and to others on application to the librarian of the Museum.

The Museum library acquired a long series of the Transactions of the Linnæan Society of London at the Gallatin sale of ornithological books at the Anderson Galleries in February.

The Museum etching press for public use has been in great demand since January, having been used 25 times in January, 18 times in February and 7 times in March.

A collection of Old Brooklyn Prints was placed on exhibition in the Print Galleries in January. The assembling of this exhibition was undertaken as a part of the Museum's contribution to the Celebration of the Pilgrim Tercentenary and was made possible by the courtesy of various societies and individuals including the Long Island Historical Society, the Kings County Historical Society, the Brooklyn Club, Mr. Robert Fridenberg, Mr. John Hill Morgan, Mr. E. P. Clark, Mr. Carlton Wandel, Mr. Joseph Colyer, and Miss Jennie Brownscombe. The exhibition has attracted much attention, especially from the older residents of Brooklyn.

The Brooklyn Society of Etchers has presented to the Print Department a mezzotint by Frederick Reynolds, entitled "Maria Lugia de Tassis," after Van Dyck. This is a pure mezzotint and is a welcome addition to the print collection. Seven etchings which the late Samuel P. Avery had planned to present to the Brooklyn Museum have been received, namely, Claude, Le Bouvier; Turner, Landscape; Jacque, Grande Bergerie; Millet, Gardeuse; Haden, Shere Mill Pond; Corot, Souvenir d'Italie; Rembrandt, Rembrandt's Mother. An impression of The Old Quarter, an etching by Jerome Myers, has been added to the print collection.

Eight wood engravings by Timothy Cole have also been added to the print collection, they are: Hon. William Pitt, after John Hoppner; The Duke of Wellington, after Sir Thomas Lawrence; The Surrender of Breda (detail), after Velasquez; Franz Snyder's Wife, after Van Dyck; Aeneas Group (detail), after Raphael; Portrait of Maddalena Doni, after Raphael; Virgin and Infant Christ, after Filippo Lippi; Duchess of Devonshire and Child, after Sir Joshua Reynolds.

The Department of Fine Arts has received the following gifts during the months of January, February and March: From Mr. Henry Folger; a pencil drawing, "Head of Rembrandt," by Jacques Reich. From the Estate of Miss Mary Benson; nine medals and two coins. From Mrs. Martin Joost; an oil painting, "The Old Ships Draw to Home Again," by Jonas Lie. From Miss Jennie Brownscombe; an Italian faience jar. From the Estate of Samuel E. Haslett; seventeen paintings as follows: "Landscape," by R. A. Blakelock; "Pigs," by George Morland; "Pigs," by George Morland; "Gypsy Camp," by Morland and Rathbone; "The Bathers," by William Etty; "Moonlight," by J. H. Boston; "Castle and River," by Thomas Cole; "Gardeners," by August Franzen; "Mountain Landscape," by Thomas Doughty; Florentine mosaic picture of a Cavalier, by Thomas Sully; "Sea Shore and Trees," by S. R. Gifford; "Cottage, Trees and Pond," by Gustav Wiegand; "Cottage and Lake," by Gustav Wiegand; "Orchard in Bloom," by Gustav Wiegand; "Landscape," by Gustav Wiegand; "Late Afternoon," by Gustav Wiegand; "Fruit Trees in Bloom," by Gustav Wiegand; and a color drawing, "Female Head in Profile," by an unknown artist. From Mr. Thomas Ingraham Hubbard; a silver beaker,

dating about 1690, from the Flatlands Church. From the heirs of Mrs. Charles Edwin Wilbour; a collection of Egyptian antiquities, mainly amulets, to be added to the Wilbour collection.

Twenty-three French paintings by contemporary artists from the recent French Salons and one work of bronze sculpture have been presented by the following donors, acting through the Committee for the Diffusion of French Art: From Mr. A. Bordes, a painting by De Gaigneron; from Mr. Pierre Cartier, a painting by Morchain; from Mr. Lucien Jouvaud, two paintings by the following artists: Deshayes and Rioux; from Mr. Otto H. Kahn, sixteen paintings by the following artists: De Beaumont, Berges, Bonneau, Brissaud, Deluermoz, Dulac, Grassin, Laurens, Lepape, Malherbe, Marty, Ott, Savin, Seevagen, Simon (2), and a work of bronze sculpture by Itasse; from Mr. Mortimer L. Schiff, a painting by Boutet de Monvel; from Mr. Louis Thomas, a painting by Ladureau; from Mr. Felix Wildenstein, a painting by De Gaigneron. The Secretary of the Committee for the Diffusion of French Art is Mr. Louis Thomas, the well known French journalist and art critic. His activities have been authorized, promoted and encouraged by the official representatives of the French Government in this country and especially by the Direction Générale des Services Français aux États Unis.

The following purchases have been made: An oil painting, "Portrait of Sir Charles Hardy," by J. Wollaston. Three oil paintings by Edoard Degas as follows: "Drying Her Hair After the Bath"; "Portrait of a Man"; and "Mlle. Fiori in the Ballet of La Source." An oil painting, "Portrait of Thomas Smith (A Journalist of Lexington, Kentucky)," by Matthew H. Jouet. An oil painting, "Still Life," by Childe Hassam. An oil painting, "The Watering Pot," by Th. Robinson. A pastel, "Portrait of a Young Girl," by Gauguin.

The following loans have been received: From Mr. Alphonse Mucha; five mural paintings; thirteen oil paintings; ninety-two pencil drawings, and twenty posters. From Miss Eugénie F. Shonnard; a portrait bust of Alphonse Mucha. From Mr. William C. Brownell; two water colors and two oil paintings by Homer Martin. From Mr. Leo Healy; three Italian paintings as follows: one primitive, Madonna, by Jacopo da Casertine (14th century); Cassone panel, painting on wood, the subject from Boccaccio's Decameron (15th century), and a Head of Christ crowned with Thorns, attributed to the Flemish School. From Mr. Gustav Bollag; fourteen paintings as follows: "Bathers and Washerwomen," by Renoir; "The Bank of the River," by Sisley; "Landscape," by Harpignies; "The Harbor," by Signac; "Landscape in Southern France," by Matisse; "Moonlight" (water color), by Cézanne; "Landscape," by Cézanne; "Landscape," by Sisley; "Still Life," by Matisse; "The Rock," by Corot; "Landscape," by De Vlaminck; "Mount St. Victoire" (water color), by Cézanne; "Portrait of a Lady" (water color), by Cassatt; "Washerwomen" (water color), by Cézanne. From Mr. John Hill Morgan; an oil painting, "Portrait of Judge Thomas McKeon," by Gilbert Stuart, and an early American silver ladle. From Mr. Dikran G. Kelekian; one hundred and forty-six pictures of the modern French school, mainly oil paintings, but also including drawings, pastels and water colors. From Mr. William H. Fox; an oil painting, "Portrait of Lieutenant William H. Korn," by Thomas Sully. From Mrs. John W. Alexander;



an oil painting, "Portrait of Thurlow Weed," by John W. Alexander. From Mrs. William Armistead Lane; four early American paintings as follows: "Portrait of Henry Clay," by Matthew H. Jouet; "Portrait of Henry Clay," by John Wesley Jarvis; "Portrait of a Lady," by Thomas Sully, and a "Portrait of General Jackson," by Trevor Thomas Fowler. From Miss Anstiss Howard; a collection of Dutch silver toys belonging to the last two centuries. From Knoedler & Co.; an oil painting: "Scene in a Cabaret," by Manet. From Miss Ethel Frances Mundy; thirty-one wax miniatures, by the artist. From Mrs. Robert W. Paterson; an oil painting, "Bords de la Curé, Morvan," by C. F. Daubigny. From Mrs. William M. Chase; an oil painting, "Still Life," by William M. Chase. From Mr. Jerome Buck; an oil painting, "Winter Scene," by H. F. Hasbrouck. From Mr. A. Augustus Healy; an oil painting, "Roman Landscape," by Boecklin. From Mrs. Charles E. Greenough; an oil painting, "The Spring," by Boecklin. From Mrs. S. Birch; an oil painting, "Negro Boy," by Buchser. From Mr. Robert J. F. Schwarzenbach; an oil painting, "Silsensee," by Hodler. From Mr. G. F. Hanfstaengl; an oil painting, "Cow at the Trough," by Segantini. From Dr. Jak. A. Schwarzmann; two landscapes, by Calame. From Mr. Gaston Liébert; an oil painting, "Portrait of Mlle. Madeleine Liébert," by Hélène Dufau. From Mr. Hamilton Easter Field; an oil painting, "Road to the Quarry," by Guillaumin. The eight following paintings were anonymous loans to the French Art Exhibition: "Ville d'Avray, Girl Watching Cows," by Corot; "Outskirts of Arras," by Corot; "Dancer" (pastel), by Degas; "The Toilet" (drawing), by Degas; "Mouth of the Meuse," by Jongkind; "Seine at Rouen," by Monet; "A Bather," by Pissarro; "Still Life," by Manet, and a drawing by E. Manet, "Olympia (the original drawing)."

Among the Museum Collection of laces has been installed a small case containing a unique collection of about two hundred silver toys, lent by Miss Anstiss Howard, as mentioned in the list above. These are for the most part of old Dutch or old English design and workmanship, though some of the toy pieces, half a dozen tiny rat-tail spoons, for instance, show marked similarity with pieces in the collection of Colonial Silver recently installed in the West Gallery of the Museum.



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PEASANT COSTUME, ERDELY (TRANSYLVANIA)



## PEASANT COSTUMES AND TEXTILES OF CENTRAL AND EASTERN EUROPE

**T**HE peasant arts of Central and Eastern Europe, of Czechoslovakia, of Hungary, Austria, Servia and Roumania are the foundation of a great national industry. As such they have been recognized by the State and their encouragement and conservation regarded as a matter of public polity, taking its place with the preservation of the forests and other national resources. These countries inherit among the people themselves the very thing we are trying to create and build up with the aid of our schools and museums of industrial art, with our arts and crafts societies, with our Art Alliance and all our widespread machinery for industrial art education. We are coming slowly to a realization that good taste finds its roots in these so-called industrial arts, and a few among us have come to understand that the artistic future of our industries, if not the very existence of the industries themselves, depends upon the skill of our specially-trained artist craftsmen.

Embroidery and lace making are the two peasant arts that have the greatest practical importance in Europe. They are women's work and are carried on uniformly in winter by women and girls who work in summer in the fields. Their products were made for their own use. They made their own clothes, and their household treasures consisted of painted pottery and furniture and embroidered pillow covers and bed curtains, often kept merely for display and woven of coarse linen from flax grown in their own fields. Even in their worst estate these peasant farmers were well-to-do, producing their own food and making everything they needed to wear. These conditions were disturbed by the schools, by modern industrialism, by the coming of the railroad and easy inter-communication. Girls gave up their old beautiful peasant dresses

and wore clothes of the newest and latest fashions from the shops. The home demand for laces and embroideries declined. The producers were prosperous. They could buy what they wanted ready made. The home industries of lace making and embroidery were threatened with sure and certain extinction.

At this moment these conditions excited the concern of many public-spirited men and women and the protection of the peasant industries was undertaken both by the government and by societies of private individuals created for the purpose. Embroidery and lace-making were taught in the schools. In Austro-Hungary the work was directed from a central bureau at Vienna, a bureau that supplied patterns and arranged for the sale of the peasant wares. Ladies who were interested encouraged the work by ordering and wearing copies of the old national costumes and the revival of these costumes became part of a patriotic propaganda. This extension of the local demand however was insufficient to furnish employment to the thousands of trained women workers. The large demand, the real, practical demand that had to be met if the work was to be carried on a commercial scale, was for finished garments adapted to present day fashions. For such garments, made by hand and adorned with lace and needlework, there existed an almost unlimited sale.

Capital, of course, was required for such an enterprise and highly intelligent direction. This work was assumed by private societies in the various capitals such as the Zadruga in Prague, the Isabella in Pressburg, with corresponding societies in Vienna and Budapest, and again in the countries without the dual monarchy such as the Albina in Bucharest, the capital of Roumania. I found the efforts of these organizations broken down and interfered with as the result of the war. In the first place the peasants themselves were more prosperous and had not the same incentive to labor. Again the machinery of direction and of sale which had been exercised from Vienna had been destroyed. The new governments,

notably that of Czechoslovakia, had not recreated it effectively, and the old, disinterested leaders of the movement had been displaced for new, untrained men. The "Isabella" had been under the patronage of the Austrian Archduchess and the work had been carried on under her personal direction in her palace in Pressburg. Everywhere the heads of these societies asked me to intercede for them and enable them to reestablish direct relations with large distributing firms in America.

As the outcome of these private societies and the direct patronage of the government there exist published pattern books in which every form of Central and Eastern European needlework has been reproduced in colors. It is difficult to realize the attention that has been paid to the publication both of designs and of national costume, and for the latter one finds not only the customary pictures but full-sized paper patterns with the embroidery as well. These books were designed for the use of schools. Contrary to the statement widely repeated to me I found that embroidery and lace is not copied directly by the workers from old examples, but rather that the designs are drawn with a free hand from memory by old women, one or more of whom live in every town or village. These women were kept busily employed going about from house to house and tracing their old and well-remembered patterns with a lead pencil directly upon the linen. The range of their patterns is limited and their themes few in number, but such is their skill that, while they do not invent, they so vary their designs that no two are ever precisely the same. The silk and yarns now employed are bought in village shops where one sees the same garish aniline colors that now disfigure so many of the present-day embroideries.

The well-fitting silk bodice that is such a charming feature of the dress both of girls and women is made, I am told, by a dressmaker who is always found in villages, and who cuts and sews the linen foundations for the brocades and embroidery. I saw such linen founda-



PEASANT COSTUME, ERDELY (TRANSYLVANIA)

tions ready made in some of the village stores. In the old days the independence and self-sufficiency of the peasants in their own communities were maintained by monthly and annual fairs held in the market towns, fairs in which the people trade their own commodities with each other. I attended such a fair held monthly in the old town of Tyrnau in Slovakia. The women had come in from all the neighboring countryside and occupied the

principal streets where, all dressed pretty much alike in work day clothes, their heads uniformly covered with a white cloth, they had set up their market. Each commodity had its special place and street. Leather and boots and shoes were notable, while lace and embroidery, the most important, had the first place. Their vendors were drawn up in two files facing inward in the centre of one of the streets, and the buyers crowded between the lines bargaining for the old clothes that were extended to them on either side. I could find nothing interesting, nothing valuable, discovering later that these people were very well-to-do and were offering only their cast-off garments. It is very difficult for the visitor to buy old and beautiful embroideries. The original peasant owners do not care to sell them and old things offered in the shops are for the most part valueless. The new complete costumes made for sale are seldom of linen for which white muslin is almost invariably substituted. As for the elegant garments made in fashionable styles it is asserted generally that only their shapes are changed and that the peasant designs are scrupulously maintained. There are students who declare that these new creations result in the death of the peasant art. However that may be, without the support that this art receives from the well-managed societies that order and sell the work, I am sure that the art must perish. I may remark in this connection that the fine work, in spite of the very low rate of wages, is not relatively so very cheap, being about identical in price with what similar work would cost here if made by machinery.

The patterns of the laces and embroideries, deservedly so admired, are accepted without much inquiry as to their source, it being understood that they have been handed down among the people for countless generations. Mr. Stibral, the learned President of the Zadruga in Prague, told me that the chief sources of information concerning the old art of the Slavic peoples is to be found in their textiles. Some little sculpture and some painting remain,



PEASANT COSTUMES, ERDELY (TRANSYLVANIA)

but the embroideries represent the chief and almost sole survival. I sympathized deeply with Mr. Stibral in his vigorous and practical efforts to preserve the old traditions and in his opposition to the new "international" art, itself a concrete expression of social and political theories. At the same time I did not cease to pursue my investigation into the origin of the lace and embroidery patterns, arriving at last at the conclusion that in large part they

were a more or less recent intrusion, due to recent Turkish influences and more or less harking back to India and Persia through Turkey for their origin. This idea is confirmed as one travels eastward in Europe to the countries more recently under Turkish influence. In Hungary I learned that even after the Turks were driven out male Turkish slaves were esteemed as embroiderers and as such were regarded as valuable property. Furthermore when it comes to the scrutiny of individual pieces of embroidery, such as are contained in the collections of the great national museums, it is clearly apparent that they may be divided into two groups, one the work of ladies in the castles and great houses and the other of peasant women. The specimens in these two groups are to be distinguished only by their difference in quality. It was the custom for the village girls to go into service in the great houses and learn domestic arts. Another probable source of peasant patterns is thus revealed, while the presence of ecclesiastical ornament, of ornament borrowed from altar cloths and church vestments, suggests another clue.

Whatever may be the antiquity of the devices on our embroideries, however, or the place from whence they came, they are precious as records and full of inspiration. One may say they depend for beauty upon their color, but what could be more beautiful than some of the embroideries done in white alone? The materials I have assembled as the result of my recent visit in Eastern Europe and which were exhibited in the Museum during the month of May confirm my original impression that a vast wealth of precious documents, for the most part practically unknown to us, still remains there. The continued existence of home industries, as well as their revival, is bound up with social and economic conditions over which there is little possible control. At the same time it is possible for us at least to preserve the records of these fleeting arts to the direct advantage of our manu-



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factures and to the general enrichment of our artistic consciousness.

It is not without importance that we should know the history of design. Through this knowledge we are led to return to the source. Through this knowledge we are led to the East and not alone to Turkey and Asia Minor but to the purer and still more fertile fields of Persian and Hindu art.

The original making of pictures and decorative pat-



terns was with the full brush, with a brush in the way that still survives in the Far East. It was no filling in of traced patterns from which we are only now escaping in our own art of picture painting. The embroiderer I found in Eastern Europe was exercising no artistic or inventive talent of her own. She was doing the thing we know so well, filling in traced patterns made by a village artist in whom alone reposed the tradition.

The technique of weaving enfeebles design. The technique of embroidery enfeebles design. It is necessary we should refresh ourselves, if not directly with nature, at least by contact with those who see nature with fresh and unsophisticated eyes. It is for this I urge excursions not only to the border-lands such as I have visited and described but to the East itself.

S. C.

## AMERICAN AND FOREIGN BOOK PLATES



Facsimile of earliest known Book Plate,  
made in the year 1480

**T**HE book borrower and non-returner is undoubtedly as old as books themselves and to him we owe a debt of gratitude for forcing book owners in defense of their libraries to produce the *Ex Libris*. As early as 1480 Brother Hildebrand Brandenburg presented the Carthusian Monastery at Buxheim, Germany, with the first known plate, which was roughly cut on a wood block and hand colored.

The idea seems to have filled a long felt want, for immediately book marks began to appear in France, Germany and England, most of them being family coats-of-arms enclosed in a frame designed by the wood-carver or engraver of the time.

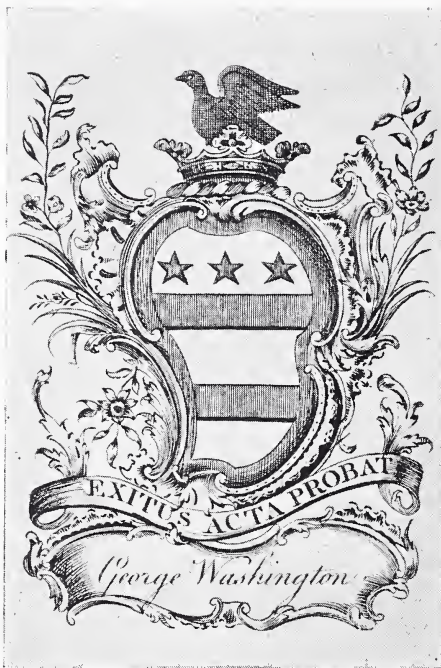
We democrats of to-day can hardly believe how important a place the old heraldic devices held in the possessions of our ancestors. The first book plates were naturally armorial, as the few people able to read and buy books were the nobles or churchmen and they were accustomed to mark their walls, carriages, china, windows and armor with the family insignia. These arms were so well known to their own people and neighbors that the family name was unnecessary for identification as belongings passed from father to son.

Armorial book plates are divided by collectors into

several classes which are all represented in the present loan exhibition of Ex Libris at the Brooklyn Museum. These divisions are: 1. Early Armorial; any armorial before the Jacobean. 2. Jacobean, which follows closely the furniture of that name and began about 1700, continuing for fifty years. This style consists of a heavily scrolled frame surrounding the coat-of-arms shield engraved on a background of overlapping fish scales or brick work. The shield is often supported by an open shell. Its heavy mantling and perfectly balanced scrolls are easily recognized, and are still copied by modern engravers. 3. The next division of armorials is called Chippendale. It is a light, graceful frame of flowers, wreathes and broken scrolls enclosing the shield. George Washington's plate was a good example of this style. His plate is of such interest that it has been counterfeited. Mr. Charles D. Allen in his "American Book Plates" tells of a dramatic moment when two book plate collectors, attending a book sale in the city of Washington (1863), stopped the sale and announced that the books being sold contained a counterfeit plate placed there to raise the book value, whereupon the books brought only their value as books. The original copper of Washington's plate was in existence until this generation in the possession of a man who had made a number of prints from it. Fearing others might do the same he cut up the copper, took the pieces to a bridge over the Schuylkill and threw them into the river, where they lie to this day. 4. The next division of Armorials is



Book Plate of Charles Carroll, of Inner Temple.



George Washington's Book Plate

the Ribbon and Wreath, about 1790, which is a reaction from over-elaboration and consists of a simple flower wreath over the often heart-shaped shield with the motto or name below in ribbon form. A good example of this style is that of De Witt Clinton.

Other styles of American plates are: Book-piles, Pictorial, Allegorical, Classical, and the more individual plates which picture the interests or hobbies of the owners.

Many amusing verses were placed on the early American plates as grave warnings to the borrowers, such as the following:—

“My friend! Should you this book peruse,  
 Please to protect it from abuse;  
 Nor soil, nor stain, nor mark its page,  
 Nor give it premature old age;  
 And, when it has effected all,  
 Please to return it ere I call.”

Also many prose threats were used:

“This book was bought and paid for by  
 D. C. Colesworth

Borrowing neighbors are recommended to supply themselves in the same manner. Price seventy-five cents.” —

Or another,

“Book-keeping taught in three words, ‘Never lend them!’”

And this:

“Any one may borrow, but a gentleman returns.”





The Sovereign Book Plate

also many plates from England, France, Germany and Italy. Among the early engravers are plates by Hurd, Maverick, Dawkins, Child, Doolittle, Gallaudet, Anderson, Callender and Thackara. Many of these are loaned by Mr. George F. Allison. There are also a number of English and American dated plates.

First among the modern engravers stands Mr. Edwin Davis French. As all collectors know to their sorrow these French plates are so carefully guarded by their owners that it is almost impossible to obtain a complete collection, so the nearly completed collection which Miss Toedteberg has loaned the Museum gives an unusual opportunity to study the variety of Mr. French's design and beauty of execution. Among other modern engravers are shown some excellent examples of the work of Mr. J. Winfred Spenceley, proofs by Mr. Arthur McDonald and Mr. Walter Aikman, and some fine etched plates by Mr. Sidney S. Smith.

Americans are by nature hero-worshippers and we cannot approach the plates which have belonged to the makers of history without a sense of awe. Thus to see the plates of Queen Victoria, her son's and grandson's, Lord Nelson's, George Washington's, John Quincy Adams', Theodore Roosevelt's, Mr. Wilson's and Mr. Taft's, gives us an enjoyable feeling of intimacy with the great. In this exhibit too are plates which have belonged to the great lights of the stage who have long amused us or our forefathers, such as David Garrick, Ellen Terry, William Florence, Henry Irving, Mary Anderson and many others

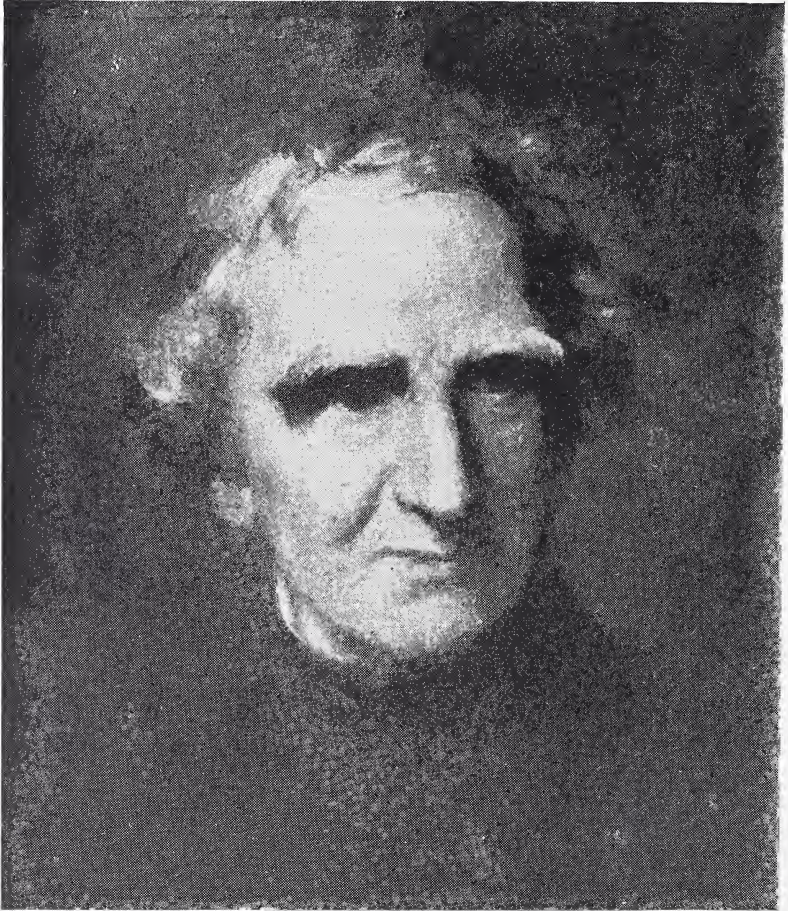
whose names are household words for all that is good in art and music.

If, after being inspired by men and women who have thought it worth while to own a book plate (some even engaging such men as Albert Dürer, Holbein and Hogarth to make their plates), the Museum visitor should wish to have a book mark of his own, let him study the designs and engravers of this exhibition, consider his own tastes well and join the fraternity of book plate owners. I believe he will be a happier man the day he pastes into his books his first plate. Not that marking his books in this way will assure him the absolute return of those books, but surely when the guilty borrower comes upon a beautifully "branded" book, it may give him the pricking conscience which is the chief *raison d'être* for the book plate.

K. T. C.



Professor Brander Matthews' Book Plate



PORTRAIT OF THOMAS SULLY



## THE SULLY EXHIBITION AT THE BROOKLYN MUSEUM

**T**HOMAS SULLY (1783-1872) is widely known to those interested in early American art and in its portraits as records and reminders of early American history, as ranking in his importance as a painter next to Copley and Gilbert Stuart. He was a younger contemporary of the latter. Sully was an industrious, conscientious and very talented artist, whose blameless life and chequered and interesting career have been carefully recorded in the pages of Dunlap, Tuckerman, Isham and Hart, not to mention other authors. This article will only mention briefly those facts which will assist the reader to realize the interest of the recent loan exhibition at the Brooklyn Museum.

The importance of this exhibition and the major part of its treasures are to be credited to Mrs. Mary Harriss Sully of Brooklyn, widow of Dr. Albert Walter Sully, who was the son of General Alfred Sully and the grandson of the artist. Through this family relationship, Mrs. Sully has become the heir and owner of a very interesting group of paintings, miniatures, color sketches and drawings, including the important material in Sully's studio at the time of his death; his "Book of Landscape," his "Book of Sketches," his color studies for illustrations of Robinson Crusoe and other interesting memorabilia of the artist's work. All of this material was represented by selections in the exhibition.

In the works of the careful and well informed biographers who have been mentioned, there does not appear to be any reference to Sully's talents as a landscape artist or even to his having done any work whatever in this direction. It appears probable that no finished landscapes from his brush are known. Consequently the



PENCIL DRAWING, GENERAL ANDREW JACKSON

excellent quality of the seven color studies of landscapes which were shown must have been a revelation, even to many of those who are intimately acquainted with the artist's work. The sketches for *Robinson Crusoe* revealed him as having also had distinct talent as an inventive illustrator. Two important events of Sully's life were also suggested by the exhibits. In his early years he obtained the small sum of money which enabled him to study in England by undertaking to make, while abroad,



PORTRAIT OF GENERAL ALFRED SULLY

copies of old masters (one each) for each subscriber of \$200 to the fund of \$1400 which was to enable him to undertake the trip. This project was carried out and the Sketch Book contains numerous preliminary sketches for these copies. Although only two pages of the open book could be shown they were a touching reminder of his early poverty.

The most important event in the painter's career was his commission to paint the portrait of Queen Victoria in 1837-38 for the Society of the Sons of St. George of Philadelphia. (It is now in the Hall of the



LANDSCAPE STUDY

Society). The original wash drawing and some of the preliminary pencil sketches for this picture were among the exhibits.

Thirteen beautiful minitures were shown as well as numerous portraits in oil which represented the main activity of the artist's life; and were consequently the most important feature of the exhibition. Besides the oil paintings lent by Mrs. Sully, eleven in number, there were two which belong to the Museum and fourteen others from various friends.

Thomas Sully was born at Horncastle, Lincolnshire, England, in 1783 and died in Philadelphia in 1872. In 1792, he was taken at the age of nine years to Charleston, S. C., by his parents who went there to exercise their profession as actors. From 1799 to 1804 he was associated with his brother Laurence, a miniature painter of subordinate rank, in Richmond and Norfolk, Va. Between 1806 and 1808, he lived in New York, mainly in order to improve his art by association with Trumbull. He was

also encouraged at this time by Gilbert Stuart in Boston. In 1809 he studied in London under Benjamin West and settled permanently in Philadelphia in 1810. In 1837-38 he again visited England and painted a full length portrait of Queen Victoria. Between 1820 and 1840 he exhibited ten portraits at the Royal Academy. According to the "Register of Portraits painted by Thomas Sully . . . arranged and edited by Charles Henry Hart" the artist painted 2,520 portraits and it is stated by Mr. Hart that some pictures are omitted from the Register.

The exhibition recently closed was probably the most important and comprehensive which has so far been made of the artist's work.

W. H. G.



A CONDOR SOARING ABOVE THE WHITE SURF AT ASIA ISLAND, PERU, DECEMBER 4, 1919

## THE SEACOAST AND ISLANDS OF PERU. VI.

### SAN GALLAN

EVERY notable experience in Peru began and ended in a boat, a circumstance to be expected in a land of few coastwise railways. It is natural, therefore, that the pleasant memories of each successive adventure should be associated with the personality of some sea-going craft, whether a nameless and deckless *bote de pescador*, manned by ragged Indians and propelled by a clumsy lateen, or a ten thousand ton steamer of a transequatorial line. 'Mantaro,' 'Alcatraz,' 'Mazorca,' 'Cachapoal,' 'Paquito,' 'Guañape,' 'Piquero,' 'Mollendo,' 'Huasco,' 'Guatemala'—names which mostly commemorate birds, rivers, ports, states, and islands of the Hispanic New World, and which to me conjure up a trance of the far-off, kaleidoscopic Peruvian Andes, and the northward-rolling swell of the Humboldt Current. Daily life seemed to be so much a matter of transferring effects from one deck or cabin to another, that, after six or eight weeks, I began to feel closely akin to Charles Niehorster, head guardian at North Chincha Island and captain of the little schooner 'San Pedro,' who during seventeen years on the Peruvian coast had had his chest of clothes ashore but once! Since he had first taken to the deep sea, this estimable skipper told me, he had spent only three short periods on any continent—a year in California, and again in Peruvian towns for tedious terms of four months and eighteen days, respectively.

After the return from Independencia Bay, I dwelt for some days upon North Chincha, in care of Charlie, two Indians, and a genial black man whose chief virtue lay in his ability to walk for a minute and a half at the bottom of eight or ten feet of water while he hauled the outer end of my seine off the yellow playa. Charlie himself caught

many interesting fish for me, and also carried my motion picture outfit all over the rugged island. He was a powerful, broad-backed, Holland sailor, of somewhat piratical Nordic type; in short, a Viking living after his time. He had been pretty much over the world, though seldom far from a planked deck, and he spoke five languages—all equally badly, he truthfully stated. He considered every kind of bird and sea-creature edible, not excluding cor-



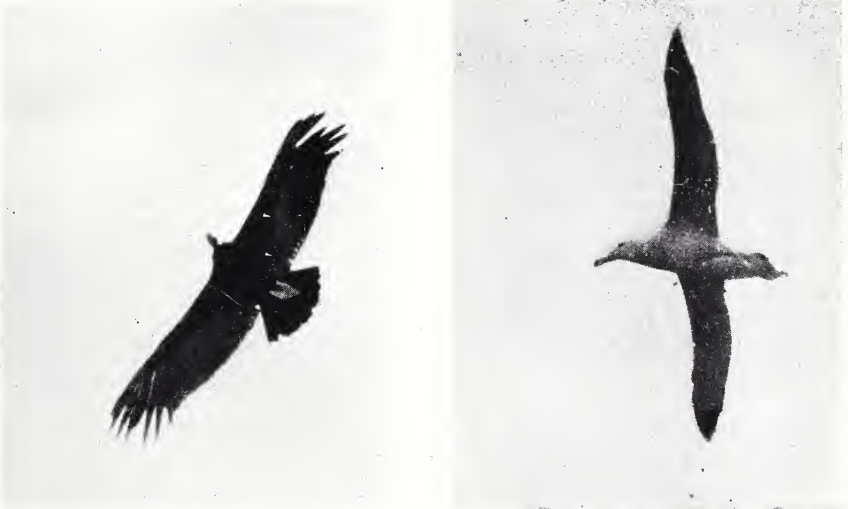
CONDORS OF SAN GALLAN

morants, vultures, and condors, and he was rather proud of certain culinary secrets which were alleged to disguise the natural flavor of fishy fowl. During the guano-digging season Charlie had been in charge of the waterboat gang, and was responsible for transporting to the Chin-chas fresh water to supply the needs of several hundred men. The labor was extremely arduous, and he explained to me that he had long ago adopted the policy of selecting only the stupidest of the Indians as his own workmen, his philosophy being that if he chose blockheads, and taught



them nothing, they would never become fit for other work. By such brilliant tactics he had kept the same dull, steady crew for years, and not a man of it had learned enough to leave his laborious job for another.

Charlie had absorbed considerable store of natural history during his long experience on the coast. Part of his fund of observation he interpreted correctly, but others of his conclusions were proof that things are not always what they seem. He had, however, a weather-



CONDOR AND ALBATROSS, A CONTRAST

The condor (at the left), which is molting its primary quills, was photographed from the peak of San Gallan. The albatross (*Diomedea exulans*) was photographed from shipboard in the South Atlantic Ocean. The difference in the relative length and breadth of the wings in the two species produces what aviators call very different "aspect ratios," and is responsible for corresponding differences in style of flight.

forecasting sense even more uncanny than that of most elderly sea-dogs, an ability all the more noteworthy because of the prevailing equability of the region. On two different November evenings, when the skies were almost cloudless, he predicted a fall of garua, a phenomenon far rarer at the Chinchas than in the mainland valleys. I asked the reason for his prophecy, and he replied, "The stars are boiling." To my eyes the celestial sparks twinkled no more than usual, but, on the daybreaks that followed his auguries, an atomized mist was whirling

down from the gray vault above the islands, just as I had seen it in Lima.

At five o'clock in the morning of November 26, 1919, I was awakened by the shrill whistle of the launch 'Mazorca,' which had come unexpectedly to take me to San Gallan, the lofty isle whose red mountain was the most conspicuous landmark at the other end of Pisco Bay. We hurried to Central Island, and a little later chugged out through the western entrance of the strait, and southward against a great swell which concealed the world from us when we were in the hollows. As we passed La Goleta, near the South Island, a magnificent *mar brava* was dashing upon the rocky sails of these schooner-like pyramids. The high waves that we encountered were due, however, not to a local wind, but rather to heavy weather offshore toward the southwest.

The northern shoreline of San Gallan is a long, concave beach, very steep and composed of large cobbles. Behind it a pebbly and sandy plain stretches back into the principal valley, which divides the mountainous island into two parts, of which the western is the larger and higher. When we came within sight of the beach, we could see numerous herds of sea-lions sunning themselves just beyond the water's edge, so I hastened to mount the Akeley camera on the 'Mazorca's' bow. We then drew as close as possible to the barrier of breaking waves, and I took two hundred feet of film of the lobos on the beach, and of the dense and noisy schools swimming out towards us. Not less than five hundred of the animals crowded about the launch, without showing alarm. Ashore we could see many mother seals with young, some of which were kissing, or pressing noses affectionately together. The old males seemed to be the most alert and wary; it was evident, too, that their actions more or less governed those of the females and "pups," for whenever a stampede for the water took place, the stentorian bulls drove all the weaker animals before them into the waves. Among the groups of lobos on the beach I noticed a flock of turnstones, an-

other of nineteen Hudsonian curlews, and several gulls and buzzards.

Off the northwest corner of San Gallan, at the outer end of the long beach, lay a cluster of sugarloaf islets, some pierced by archways and some with blowholes which were belching out tall streams of spray with every swell of the sea. Between San Gallan and the largest of these outliers, the waves of the open Pacific met the independent waves of the northerly, leeward bight, the opposing rollers butting directly against each other to form high, foam-topped ridges which rushed laterally shoreward. Here, in the shallow strait, was an extraordinary sight when sea-lions crossed in one direction or the other. The sleek creatures would ride surf-board fashion over the shoals, balanced in the belly of a wave, and, when the moment of collision arrived, they would be tossed high before they could slip through the wall of water and hurry to the depths beyond.

We landed with difficulty upon San Gallan by means of a tender which had been carried across the stern of the 'Mazorca.' While we breakfasted ashore the first *buitre*, or condor, for which the isle is famous, flew grandly over the cliffs above, making us all the more eager for the climb to the misty hilltop.

We walked through the gently sloping, sandy valley, which was filled here and there with potoyunco burrows, and then turned up the steep, bone-dry hillside toward the rocky central summit. At a slight elevation we encountered the first straggling, stunted growths of the bayonet-leaved epiphyte, *Tillandsia purpurea*; and, at a height of 1100 feet, the desert, with its hot stones and resounding crust of salitre, abruptly gave way to a rock garden such as a landscape architect might well take as an inimitable ideal. On this peak the crumbling granite was exposed in chaotic piles, and here, within a layer of cool, moist air, were fully a dozen species of plants with buds, flowers, and fruit all together. Three of them I had already seen on the crests of Isla Vieja, in Independencia Bay, but the

others were all new. Butterflies, grasshoppers, land snails, and lizards dwelt among the rocks and the vegetation, while every crevice and small patch of soil had its aggregation of potoyunco tunnels. To one who had been living upon the bare, low guano islands, the fresh, verdant scene and the smell of foggy air were a delight. But the best was yet to come, for while we stood looking over the black roof-ridge of a lower, northward range toward the gleaming white Ballestas and Chinchas, half enveloped in a purplish haze, and with a cobweb of foam-streaks stretching away from them in all directions over the translucent, jewel-like bosom of the Pacific, five condors appeared from nowhere and circled round and round our heads, sometimes coming within the range of a tossed stone. Feverishly I worked the Graflex, with the hope of perpetuating some faint shadow of that experience! For fifteen or twenty minutes these harpies of the Andes remained in the neighborhood, returning again and again to the peak to inspect us, and now and then swooping down the gully below, so that we could see the white on the backs of their tooth-edged wings. Turkey vultures, which suddenly looked very dwarfish, were also soaring above the heights, but, in my exultation over the greater birds, I thought with a tinge of contempt of how hard I had worked to photograph mere red-headed gallinazos only a few days before.

The flying condors made good use of their long necks, twisting their heads either sidewise or up and down. They seemed to be able to look directly behind them for considerable periods while forging ahead at full speed, and there was no doubt that they evinced much curiosity over their human visitors. The working of their broad, stiff tails was a conspicuous feature of the mechanics of their flight. This member rotated as a highly mobile unit, and was never still. Instinctively I found myself comparing the aëronautics of this greatest of land birds with those of the ace

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<sup>1</sup> *Sarcorhamphus gryphus*.



of sea-fliers, the wandering albatross. The latter, unlike the condor, is a functionally tailless bird, which must do all of its steering and adjusting with its planes. The condor is a loose-jointed, flexible flier; the albatross a stiff, rigid glider. In a very light breeze, the broad wings and fanlike tail of the condor still enable it to soar slowly and relatively steadily; in the same air the narrow-winged albatross would either have to bank

continuously, or to beat its wings. This is the explanation of the erratic, rocking flight of albatrosses and many shearwaters. The great albatross is, of course, incomparably swifter than the condor. Its weight is but half the condor's and its pectoral muscles vastly less in bulk. In effect, it needs only sufficient muscle and tendon to lock its planes in position, and then, unless the air be quite calm, its marvelous control of gravitational momentum enables it to go where it will.

At San Gallan, and elsewhere along the coast of Peru, the condor and the gallinazo are true birds of prey as well as scavengers. The fresh wings and still bloody breast bones of potoyuncos, which were strewn all over the mountain, indicated that these unfortunate petrels contributed





MELITON LURQUIN AND HIS CONDORS ON THE HEIGHTS OF SAN GALLAN

substantially to the condor's food. Gigantic foot-prints, reminding one of a dinosaur rather than a bird, were, moreover, impressed all over the potoyunco breeding grounds, showing where the condors had walked from one burrow to another, as if to sit, ogre-like, and await the exit of an unsuspecting victim.

Perhaps a score of condors were seen during our sojourn on San Gallan. An old, crested male, shot by Lurquin, weighed  $26\frac{1}{2}$  pounds, and measured a fraction of an inch over ten feet in the expanse of its outstretched wings. This is from two to three and a half feet less than the wing-spread of an adult South Atlantic wandering albatross. The male condor's eyes were grayish brown, while those of two females were garnet red. The stomach of the old cock contained an odd assortment of remains, which have since been identified by Dr. W. L. McAtee of the United States Biological Survey. They comprised ten large pebbles, fragments of a penguin, the hoof and a few



MALLOWS OF TWO SPECIES, AND OTHER VEGETATION, BLOSSOMING IN THE CLOUD ZONE OF SAN GALLAN

bristles of a domestic pig, two leg-bones and some cartilages of a fur seal (*Arctocephalus australis*), and bits of kelp. The definite trace of the southern fur seal constitutes my only record of this rare animal during five months on the Peruvian coast. Two other condor stomachs contained scales and bones of fish, as well as the bodies of diving petrels, thus confirming the indictment we had brought against them in advance.

When we returned to sea-level, after our first ascent of San Gallan, we found difficulty on the hard and steep surface of the hillside to keep from being precipitated like dislodged stones, which first rolled and then bounded, leaving little puffs of dust in their wake, until they disappeared in the dead valley far below. We made no central sleeping camp on the shore, but at night each man (there were six of us) carried his bed-roll away from the fire to the spot that pleased him best.

In the cold starlight, on the barren beach,  
Where to the stones the rent sea-tresses clave,  
I heard the long hiss of the backward wave  
Down the steep shingle, and the hollow speech  
Of murmurous cavern lips.

I remember nothing more until the piping of brujillos<sup>1</sup> waked me at dawn of the second day. A pair of these handsome, decorative, black oystercatchers, with their long coral bills and yellow eyes, were standing on the crest of the beach near by, and, judging from the behavior of the birds, I had doubtless spent the night close to their nest. They proved to be particularly common residents along the rockbound coast of San Gallan. They were very musical at this time, the beginning of their breeding season, and piped equally loudly while flying about and while tripping over round, slippery stones momentarily exposed by the backwash of the waves. Seafarers of the Peruvian coast say that the piercing, excited calling of the brujillos or "little witches" is a sure sign of high surf. The birds have a softer, sweeter song, in the form of a very rapid tremolo, which my boatmen always distinguished as an expression of contentment, meaning no surf. The interpretation is that heavy breakers interfere with the feeding of the brujillos, and that the loud, reiterated notes are a complaint.

With Lurquin, and an Indian to carry the Graflex, I made a second ascent, by way of a gulch from the main valley, reaching the heights more quickly and easily than on the preceding day. At an altitude of 750 feet, we came to a cliff which dropped directly to the sea and formed part of the western face of the island. Here, on a sandy col riddled with potoyunco burrows, we stopped awhile to watch nine condors, which, with three or four times as many gallinazos, were idling in the bright morning air, now high overhead, now far below towards the sea, where the low-flying piqueros looked as though they were under the surface of the clear, sapphire ocean instead of above

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<sup>1</sup> *Haematopus quoyi*.





SEA LIONS ON HORMIGAS DE TIERRA ISLET, PESCADORES GROUP, WITH A CHARACTERISTIC *GALLINAZO*, OR TURKEY VULTURE, ABOVE



THE BARRIER OF ROCKS OFF THE NORTHWEST CORNER OF SAN GALLAN ISLAND



it. The white combers made a sharp line on our side of the ineffable blue. Off towards the southwest, the position of the sunken and dreaded Piñeiro Rock seemed merely a milky cloud in an inverted sky. Only the screams of gaviotas, softened by distance, and the tortured, wailing conversation of sea-lions, broke the silence of the hills.

Leaving the rocky central peak of San Gallan on our left, we climbed a succession of steep, sandy hillocks and gently sloping gulleys toward the western headland. The gulleys were everywhere filled with the holes of potoyuncos, and there seemed to be much guano in the deep beds of aeolian soil, which had doubtless been an undisturbed breeding site for ages. The abundant lizards appeared to dwell in harmony with the potoyuncos, often scampering into burrows which we found to be occupied by incubating birds. In many places, indeed, the bright-eyed heads of the lizards protruded from half the petrel burrows that we passed. The hillsides along our route had elongate, parallel, sinuous rows of *Tillandsia*, and on the summits, particularly wherever there were outcrops of weathered granite, many of the other native plants also became con-

spicuous, the best growths being on the northerly or lee exposures. I collected herbarium specimens of all of this vegetation, including grasses, epiphytes, blossoming mallows of several sorts, and a small, whole-leafed fern, but the identification of the material has proved exceedingly difficult and has not yet been completed. It is noteworthy that cacti, which are an important element of the flora of the mainland coastal ranges, are wanting at San Gallan and at the other lofty Peruvian islands.



At the tip-top of San Gallan my aneroid registered 1320<sup>1</sup> feet. Looking down the slopes and valleys, the most striking marks on the terrain were the innumerable clusters of black dots which represented the round mouths of the repeatedly mentioned potoyunco burrows. The aggre-

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<sup>1</sup>The maritime chart gives the altitude as 1,368 feet.

gate numbers of the petrels must be enormously great, in spite of condors, marauding fishermen, and *zorras* or wild dogs, which occur only upon San Gallan of all the Peruvian islands. From four feet above sea-level to the pinnacles, in the damp soil of seepage areas behind the beach, in the detritus at the base of the precipices, on the hard upper slopes of the hills, and in the midst of the succulent vegetation of the cloud zone, the island is indiscriminately drilled full of holes. By day there is nothing but burrows and bones to suggest the existence of the potoyuncos, and the large proportion of empty nests might give even a naturalist the impression of extinction; but at night the air rings with their purring voices and vibrates with the whirring of their wings.

I remember vividly the evening at San Gallan when, on strolling from the campfire to the base of a hill which rose from the beach, I first became aware of the living presence of myriad ghostly creatures which were soon determined to be potoyuncos. Out of the talus came low, froggish songs. Whichever way I turned along the slope, the chorus of elfin voices continued to resound in my ears. When I fetched a lantern I soon found the crevices that led to the burrows, for the weird songs were not interrupted even by a light at the entrance, and flying birds, perhaps attracted by the glare, fluttered past and darted into the ground. It was not practicable to get at the nest-chambers here, because of the protection afforded by the rocks, so Charlie, Lurquin, and I made a trip in the darkness to the entrance of the main valley. Except where the earth was encrusted with salitre, we could now dig into the petrel homes very easily, and I captured a dozen or more specimens. The tunnels were variable in course and depth, but most of them led down steeply from the entrance for about a foot before beginning their level, twisted path to the enlarged nest-chamber. The blissful singing of the birds continued while the digging progressed, but when they were hauled out they screamed angrily. A few of the burrows proved to be empty, but within most of

them we found either a bird and an egg, a bird and a chick, a chick alone, or two adults. The noisiest holes, if they may be so described, usually contained a love-making pair. When the captive birds were put into a burlap sack, some of them resumed their song, but not so contentedly. All the while additional potoyuncos were streaming in from sea.

When we left San Gallan, on a late November afternoon, wading waist-deep in order to launch our skiff through the surf, a condor circled high over the bight. We headed the 'Mazorca' toward the Ballestas Islands for a visit to the flourishing guanay and pelican colonies, which I had not previously inspected, and resumed the voyage to the Chinchas after the *paraca* had died away. The sunset was typical of the region, the season, and the meteorology of the day. Against a clear west were a few little solid-looking, gilded clouds, modeled as if in high relief. The azure of the zenith blended imperceptibly into greenish, yellow, orange, red, and magenta toward the horizon beneath the sun, which was a naked, clean-cut ball, glowing like a dull coal and hardly bright enough to dazzle the eye. It seemed so near that one might have expected to hear it sizzle as it touched the sea. When it was half below, a piquero with partly folded wings dropped like an arrow straight across its face; and when the bird burst forth again from the water the sun had gone.

R. C. M.



GALLINAZOS ON THE SHINGLE AT SAN GALLAN



Mlle. Fiori in the Ballet of La Source, by Edgard Decas  
Presented to the Brooklyn Museum by James H. Post, John T. Underwood and A. Augustus Healy

## REGARDING THE MODERN FRENCH MASTERS EXHIBITION

### A LETTER

DEAR Mr. Fox:—

You have expressed the wish that I say something for the MUSEUM QUARTERLY about the recent exhibition of "Paintings by Modern French Masters representing the Post-Impressionists and their Predecessors" held at the Brooklyn Museum.

You have received full warning that I am not a writer nor an authority on any subject. Merely a student—one still actively learning. Everywhere. Every moment. You say you wish a few words for the QUARTERLY because of that. The responsibility is therefore yours.

Brooklyn! Brooklyn! In fifty years, as a New Yorker, I had been in Brooklyn but twice. It seemed an eternity away. San Francisco was not as distant as the City across the Bridge. The Brooklyn Museum I had frequently heard of, but had never been there. It had bought a block of Sargent's water colors. It had bought the Tissot biblical drawings. It had bought many Winslow Homer water colors. It contained quite a few paintings by Davies. Such was my visualization whenever I heard the name Brooklyn Museum.

Early this year it was announced that Brooklyn had a real surprise in store. Its Museum was about to open its doors to the Post-Impressionists of France. Officialdom of Greater New York was finally awake. Brooklyn was stealing a march on its big neighbor in Manhattan.

Last year Philadelphia had opened its Academy doors to the Moderns and Ultra-moderns. The enthusiasm of Arthur B. Carles had its reward. He was permitted to arrange a complete demonstration of the origin and

development of the Modern Movement of Painting. The demonstration included the work of the American, S. McDonald Wright.

It is more than thirteen years since "291" in its little room on Fifth Avenue introduced the "revolutionists" to the United States: Matisse, Picasso, Cézanne, Henri Rousseau, Picabia, and a host of others. "291" was seriously handicapped because of the duty at that time on art. "291" was neither commercial nor institutional. It was a laboratory of experiment. It was in the true spirit *free*. London, though but a stone's throw from Paris, received its first glimpses of the "New Art" much later than New York. It was ever an enigma to me why the museums of Greater New York were so backward in their official recognition of the "New" (!) which had long since been officially accepted in many of the important museums of Europe. Our American trustees seemed entirely lacking in their sense of responsibility to the interested public—and particularly in their responsibility to the younger generation.

But the miracle was about to happen. The Brooklyn Museum announced the opening of its Exhibition of Modern French Masters representing the Post-Impressionists and their Predecessors! Naturally I was most curious. But there was that trip to Brooklyn. Would it be necessary to take a day off to get there? Would one get lost in the subway trying to find the Museum? One morning a party of three decided to venture. Subway guards and conductors were frequently questioned—all stared blankly when we asked: "Where is the Brooklyn Art Museum?" Some actually looked at us as if we were a species of imbecile—as if our words sounded like some obsolete language. But finally we did emerge from the Hole in the Ground—from a station plainly marked "Museum"—and were greeted by a brilliant blue sky—a feeling of space—a wondrous sense of Spring—and to our right a free standing edifice—templelike—





THE TOILET (PASTEL)

By Auguste Renoir

reminiscent—the Museum. As we were about to rush up the steep and long flight of stone steps, a guard behind the closed glass doors above signalled not to come up. We wondered. He was pointing: To the right. A long wooden shed. We entered that and felt as if we were on our way to some ferry boat. Or were we possibly on our way to some Coney Island amusement prank? After quite a walk we found ourselves in what seemed a gloomy subterranean abode—the famous dungeon of disappearance in the Ducal Palace in Venice came to my mind.

Flanking us were glass cases filled with Japanese gowns. We didn't stop. My impulse was to turn back. Back into the light of Spring—into the freedom of out-of-doors. But a friendly guard had noticed our bewilderment and must have believed us foreigners; he showed us the elevator. Emerging from it we were confronted with rows and rows of the Tissot biblical drawings. I seemed to have lived ages since I had seen them in Paris. Tissot did not attract any of us. And here was the Davies wall! The pictures brought back other days. I heard the voices saying: Have you seen the "New Man's" work? So many seemed to be asking. That was more than twenty years ago. I was taken to a small shop on Fifth Avenue. Very small. And led into the gallery. That was in the cellar. Naturally the lighting was artificial. The place was filled with paintings. The pictures attracted at once—they gave pleasure, and yet they irritated. Here was undoubted sensibility—in fact a highly sensitive nature—a truly poetic nature. And yet I felt as if I had seen everything before. But with greater vigor. I wondered who this "New Man" was who was so intimate with European art—with all its phases. The place was Macbeth's—and the man in charge, Macbeth himself. He gave me the "New Man's" name. It was Arthur B. Davies.

And here in the Brooklyn Museum nearly twenty-five years later I seemed again to be standing before some of these pictures. They gave me the same feeling they had given me twenty-five years ago.

Sargent! A name to conjure with. These were the famous water colors. Every American has heard about them. I had seen them when originally shown at Knoedler's. I remember the crowds. Men and women. Fashionable ones. The hushed excitement. The Brooklyn Museum had bought the lot. For a huge price. I don't remember the price. The water colors, in reality not truly water colors, for Sargent uses Chinese white, seemed less powerful than I had remembered them. So much more obvious. Dealing with externals.



NATIVES OF TAHITI  
Paul Gauguin

Hanging on the walls opposite were the far-famed Winslow Homers. Truly water colors. *Direct*. Well seen. Virile power. I was glad to see them again. They had their own life and yet in a deeper sense the Homers are primarily nothing more than the highest type of Illustration. Naturally John Marin and his water colors were in my mind.

But where was the French Art? We had come for that. Why this feeling of repression in the Museum? The half-gloom? Was it to protect the pictures? The Light of Spring was calling. I felt as if I must answer it. Leave the Museum at once and bask in the sunlight.

A glimpse of light beyond. What was it? It beckoned— Sudden liberation! As if out-of-doors—free—enjoying actual light—the feeling of a great reality—a world truly released—a warm sun—an affirmation of life. Could it be true? And in a museum? And an American one at that. Truly a revelation. Everything seemed right. Intensely alive. The luminous walls. Space. Pictures all part of the livingness. An absence of ostentatious frames. No “masterpieces.” With but few exceptions not even an “important” picture. Yet most every picture not only worth looking at, and into, but returning to. I stood in the centre of the room and felt a great hope.

Several rooms full of experiment—minds capably working out their problems—souls unafraid and singing their song within, their power ever extending. Matisse, Picasso, Cézanne, Derain, Degas, Renoir, Lautrec, Gauguin—who always seems to irritate me, an idiosyncrasy I suppose. The Matisse brilliant. A supreme colorist. How he achieves white light with color—achieves a reality. New Picassos, some of his latter period. Early Italians and Ingres seem to be exerting their spell on him. Derain always gracious—austere. Cézanne, water colors and oils. Several handsome pastels by that keenest of minds, Degas. Renoirs of different periods. A beautiful small still-life by Manet. A powerful Courbet. How gigantic and true Courbet always is!

But in the main it was the spirit of the work that held me, together with its presentation. And it was the presentation that liberated it—made it free. A perfect unison. I took another glimpse at the Americans and wondered what ailed us—us the supposedly freest of all peoples. Why the repression? The half-light? Why

the soft pedal? The half-whisper? The fear of full color? Are we afraid? If so, of what? Ourselves?

I took another deep breath amongst the French pictures. I left the building a much delighted man—and very grateful to the Brooklyn Museum. And filled with the hope that the Museum having taken the first step would take others. Even more exploring. The Museum struck me as having rich possibilities for experimental work in the true spirit of To-Day! And I feel convinced that if the Museum proceeds in the path of its vital exploration Brooklyn may become the centre of Greater New York, and subway guards will, with pride, direct tourists to the Brooklyn Museum.

ALFRED STIEGLITZ.

June 21, 1921

## MUSEUM NOTES

A public meeting was held on April 3rd in the Academy of Music in memory of the late Alfred T. White, one of the most active and generous members of the Board of Trustees of the Brooklyn Museum. Mr. Robert W. de Forest presided, and amongst others who added their tribute were the Rev. Richard Roberts of the Church of the Pilgrims, Rt. Rev. Monseigneur Edward W. McCarthy, rector of St. Augustine's Church and one of the Trustees of the Brooklyn Institute, Dr. L. Mason Clark of the First Presbyterian Church, Major R. R. Moton of the Tuskegee State Normal and Industrial Institute, and Dr. Francis J. Peabody of Harvard University.

In accordance with its annual custom, the Rembrandt Club of Brooklyn held its April meeting in the Brooklyn Museum. In honor of the occasion a motion-picture demonstration, illustrating the æsthetic qualities of motion, was given in the Museum Auditorium, and two special loan exhibitions, one of Blake illustrations and one of ceremonial rings, were installed in the Museum galleries. The latter exhibit, showing an exhaustive series of rings, ornamental, historical and ceremonial, was collected and lent by Judge Townsend Scudder. The other exhibit presented probably one of the finest collections of Blake illustrations in this country. This was lent by Mr. William Augustus White of Brooklyn. Supper was served in the Museum Rotunda.

On the evening of May 10th, the Curator of Fine Arts, Mr. William H. Goodyear, made the introductory address relating to the recent archaeological discoveries of Mr. Jay Hambidge, at the reception tendered to that gentleman by the League of New York Artists. The meeting was held in the Auditorium of the Washington Irving High School.

At the Annual Meeting of the Art Museum Directors' Association held this spring in Washington, which Mr. William H. Fox attended as representative of the Brooklyn Museum, the attendance was a particularly full one, nearly a score of Directors being present at most of the meetings. The Western museums were particularly well represented. Discussions took place on a variety of subjects connected with museum policy. The Popularization of Museums was one subject which afforded great interest, and another subject was that of Installation, whether technical or æsthetic considerations should be paramount.

During the same week the Annual Meeting of the American Federation of Art was also held in Washington and again the Brooklyn Museum was represented by the Director. A dinner was given at the Metropolitan Club by Mr. Robert de Forest, president of the Federation of Fine Arts, for a number of his friends connected with the Federation and with the American Museums.

An interesting moment of one of the Federation meetings was furnished by a discussion between Mr. John Taylor Arms and Mr. Joseph Pennell on

the Future of Etching in the United States. The special occasion of Mr. Pennell's visit to Washington was the presentation to the Congressional Library of his unique collection of Whistleriana. In honor of the gift a dinner was given at the Library by Mr. Herbert Parsons, at which Mr. and Mrs. William H. Fox, together with Mr. and Mrs. Pennell, were present.

An important addition to the collection of early Bibles, a gift to the Museum from the late Alfred T. White, has been recently received; this is The Holy Bible translated by Coverdale, 1535, the first Bible printed in English. Mr. White had given an order for this precious volume in London but it did not reach the Museum until after his death.

The Museum Library is assembling books on Old Silver, especially that of the early American colonies. A recent addition to its collection on this subject is the "List of Philadelphia Silversmiths and Allied Artificers from 1682-1850," by Maurice Brix.

The Library is also making a special effort to enlarge its collection of books on design, on account of the call for such material on the part of art teachers, trade designers, etc. Among recent accessions of such books are the following: "Zur Geschichte der Kostüme"; by Braun and others; "Czecho-Slovak Peasant Art"; "Volkskunst der Balkanländer," by Haberlandt; "Samar-kande," by Seguy; and "Formes et Couleurs," by Thomas.

The New York Library School and the Pratt Institute School of Library Science paid their customary visits to the Museum Library during May.

An Exhibition of Bookplates was opened in the Print Gallery on May 8th and continued until June 15th. The exhibition was made possible by the loan of plates from the collections of George F. Allison, Mrs. Wm. H. Cary, Miss Toedteberg, and others. About 800 plates were exhibited, including an almost complete set of the plates of Edwin Davis French. There were representative examples of practically all the well known American designers, including early American, as well as numerous European plates. Much interest was shown in the exhibition on the part of the public, and a not unusual inquiry was "Where can I find a bookplate designer and how much will a bookplate cost?"

Museum visitors have recently had the privilege of viewing the remarkable drawings and engravings of William Blake, that poetic genius, poet, painter, engraver in one, who, as Swinburne has said, was "a perfect man in his way, and beautifully unfit for walking in the way of any other man." Born in England in 1757 and living until 1827, he was and is appreciated by the few rather than the many, but inexplicable to some and incomprehensible to many, his torch burns more brightly at the end of a century than at the beginning. One of the finest collections of his works extant is owned by William Augustus White of Brooklyn, to whom the Museum is indebted for the recent exhibition. From a museum viewpoint the engraved illustrations and drawings are of supreme interest. It is a pity that the student can see only one of many illustrations of a book when exhibited under glass, but in this case a single one is

sufficiently suggestive to give an idea of the entire work. Blake was usually his own printer and publisher. He engraved upon copper the text of his poems, as well as the decorative designs surrounding them and afterward colored by hand the pages printed therefrom. Among the books exhibited were:

"Songs of Innocence," with its wonderfully decorative illustrations, published in 1789.

"The book of Thel," 1789.

"America," 1793.

"Daughters of Albion," 1793.

"Gates of Paradise," 1793.

"Urizen," 1794.

"Heaven and Hell," n.d.

"Night Thoughts," 1797.

"Jerusalem," 1804.

"Natural Religion," n.d.

"Argument of Man," n.d.

While perhaps the rarest of all was a manuscript volume of notes and sketches in Blake's own hand.

Among the Museum's collection of laces has recently been installed an interesting exhibit lent by Miss Gertrude Whiting, president of the Needle and Bobbin Club, of bobbins, lace-making pillows, whale-ivory thread-winders and other objects employed in the lace-making craft. The collection of bobbins, numbering over three hundred, contains many specimens of artistic and historic worth from Italy, England and the Netherlands, as well as one case of rare early American bobbins made of bamboo brought from the West Indies. One box of old English bobbins from the Midlands contains the so-called "Church Window" bobbins, made of dark or light wood carved in open Gothic design. These once belonged to the Duchess of Teck. Some of the early English bobbins are decorated with "Jingles" of Venetian glass. Several specimens from the collection of the Duchess of Cambridge belong to this group, while a whole set of lace-making utensils, including bobbin, spools, thimble and winder, all of mother of pearl, belonged formerly to the Grand-duchess of Baden. In the same case is installed also an album from Switzerland dating from the end of the 18th century and containing over 2,000 original, printed and pen and ink patterns for bobbin lace of the Lille type.

From Mrs. John Reilly of Philadelphia has been received as a loan a collection of Fu-ku-sa or embroidered cloths used by the Japanese in wrapping gifts. The material of these presentation cloths is most generally satin and the embroidered designs present great variety of motive and color. The Fu-ku-sa have been placed on exhibition in the East gallery of the ground floor.

In the April number of *Science*, the journal of the American Association, the first and main article was devoted largely to a review of the BROOKLYN MUSEUM QUARTERLY'S articles, furnished by Mr. Robert Cushman Murphy, on the Seacoast and Islands of Peru, "a series of papers," to quote the *Science* article, "of fascinating interest."



At the opening of the Exhibition of Czecho-Slovak Embroideries installed by Mr. Stewart Culin, which was held on May 3rd, tea was served to Museum members and their guests. A group of Czecho-Slovak women in the national costume lent color and interest to the occasion.

On Thursday, May 12th, Mr. Culin addressed a meeting of the Needle and Bobbin Club at the home of Mrs. R. Coleman Taylor on the subject of Peasant Art in Europe, Its History and Its Future. This lecture was repeated by Mr. Culin the following week in Philadelphia.

Early in June Mr. Culin sailed again for central Europe to further prosecute his inquiry into the origin of peasant design.

Mr. Herbert B. Tschudy, Museum Artist, left early in June for Zion Park, Utah, where he will make a series of sketches of geological and natural phenomena.

Letters received from Mr. R. H. Rockwell, Chief Taxidermist, under date of Seattle, Washington, April 23rd, and Juneau, Alaska, April 28th, indicate that the Alaskan Expedition has made a good start and that the hunting ground for the big brown bear on the Alaskan Peninsula has been reached by now. At Seattle, Mr. Rockwell joined Mr. C. E. Sykes of Ardmore, Oklahoma, and Dr. Chase of Cordova, both hunters of much experience, who organized a spring hunt for the big Alaskan brown bear.

A collection of sixty mounted birds and three mammals presented by Mrs. J. Henry Miller, 212 Hooper Street, Brooklyn, contains a number of interesting specimens, including one passenger pigeon. This pigeon, encountered in vast flocks, estimated at millions less than fifty years ago, is now totally extinct. The last surviving specimen died in captivity at the Zoological Gardens of Cincinnati, Ohio, in 1912. Of all the acts of cruelty and wanton destruction of wild life the extermination of the passenger pigeon is the most graphic example. Old residents of Brooklyn and Long Island no doubt still remember the marvelous flights of these beautiful birds as they passed over the land in the early seventies. Indeed, it is difficult to contemplate that out of such enormous numbers not enough were saved to even supply the Museums of this country. No longer to be obtained in the open market the only remaining chance of getting a specimen or two is to find them in an old, neglected, private collection. Three out of the five specimens in the Brooklyn Museum were secured in this manner. Such collections after many years of neglect and exposure to dust only too often find their way to the rubbish heap. Owners of such collections before disposing of them should be urged to submit them to a Museum for final examination.

Several accessions of note have been received by the department of Natural Science during the spring. In exchange for study material of Reptiles from S. W. Utah, the American Museum of Natural History has furnished a life-sized model in wax of the largest known frog, *Rana goliath*, from Kamerun, Africa.

Expanded and measured from the tip of the nose to the end of the toes, the specimen measures about 24 inches. In bulk it is at least four times larger than the bullfrog, the largest frog in North America.

Mr. Chester A. Smeltzer of Brooklyn, N. Y., has presented to the Museum a large termite's nest collected during his residence at Basse Terre, Guadeloupe, W. I. The packing and safe transportation of this fragile and intricate example of insect architecture received the personal attention of Mr. Smeltzer, who, in presenting the specimen, expressed his appreciation of the many pleasant and instructive hours spent in the Museum in former years.

Miss Aitkin, Assistant Curator in charge of Conchology, has prepared an exhibit of the Molluscs collected on the Museum's expedition to the Pacific Coast. A number of specimens have been modeled in wax by Mr. Miranda to show their natural appearance and functions in life.

Increasing use is being made of the Museum's Natural History collections by members of the Boy Scouts and Woodcrafts, who find here available specimens and material suitable for the examination and tests in nature study as practised by these organizations.

The Department of Fine Arts has received the following gifts during the months of April, May and June: From the Estate of the late Samuel P. Avery: a cloisonné sweet-meat box which is to be added to the Avery collection. From Mr. W. C. Bunn: an antique Dutch cupboard and an antique Dutch child's cradle. From Mr. Alfred W. Jenkins: an oil painting, "Poplars after a Summer Rain," by Victor Charreton. From Mr. Luke Vincent Lockwood: a plaster cast of the alphabet. From the Misses Alice Lee Welcher, Emma Avery Welcher and Amy Ogden Welcher: a bronz portrait bust of Samuel P. Avery by Victor D. Brenner.

The following purchases have been made: Two early American windows. A marble portrait bust of Professor Franklin W. Hooper by Edmond T. Quinn. A water color, miniature portrait of an unknown gentleman, by John Rubens Smith, dating 1811.

The following loans have been received: From Mrs. Lathrop Brown: five paintings by Edgard Degas as follows: "Buste de Femme"; "At the Milliner's"; "The Early Breakfast" (pastel); "Group of Dancers" (pastel); "The Yellow Kimono" (pastel). From Mrs. W. B. Glover: an oil painting, "Portrait of William Brown" by Thomas Sully. From Mrs. Richard P. Harriss: two oil paintings and three miniatures by Thomas Sully, as follows: "The Nereid Doto"; "Portrait of Miss Julia Biddle"; "Fanny Kemble as Beatrice Cenci" (miniature); "Charlotte Cushman as Catherine, in the Taming of the Shrew" (miniature); and "Charlotte Cushman as Joan of Arc" (miniature). From Mrs. Langdon Harriss: an oil painting, "Gannymede," by Thomas Sully. From Mr. Leo Healy: a collection of early American silver (eleven pieces, mainly eighteenth

century). From Mr. Thomas Nash: an oil painting, "Portrait of a Child," by Thomas Sully. From Mr. Herbert L. Pratt: two oil paintings by Thomas Sully; "Portrait of Mrs. William Chamberlain" and "Portrait of William Chamberlain"; and seven color sketches of war portraits as follows: "General Pershing," by Douglas Volk; "King Albert," by Douglas Volk; "Lloyd George," by Douglas Volk; "General Joffre," by John C. Johansen; "General Diaz," by John C. Johansen; "Premier Orlando," by John C. Johansen; and "Field-Marshal Earl Haig," by John C. Johansen. From Judge Townsend Scudder: a collection of antique rings, seal rings, ceremonial rings and jewelry. From Mr. H. A. Hammond Smith: a pastel painting, "Portrait of Jane Cooper Sully," by Thomas Sully. From Mrs. Mary Harriss Sully: a collection of works by Thomas Sully. From Mrs. Alden Vose: an oil painting, "Peasant Children," by Thomas Sully. From Mr. Wm. Augustus White: two framed colored drawings and fifteen illustrated books by William Blake.

The following gifts have been added to the Museum Collection of Textiles: From Mrs. John B. Woodward, a scarf of Paraguay lace. From Mrs. Celeste H. Chasmer, a panel of toile de Jouey depicting the arrival of Queen Caroline in Jerusalem. From Mrs. Edward J. Cunningham and Miss Helen Marie Hudson, a black Spanish lace veil. From Mr. William L. B. Culver, three handkerchiefs and one silk carriage-parasol. From Mrs. Alanson H. Scudder, an India Cashmere shawl. From Miss J. Taylor, a cowboy costume and saddle.



# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

## MEMBERSHIP IN THE BROOKLYN MUSEUM

The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

### MEMBERSHIP FEES ARE:

Museum Annual Member... \$10      Sustaining Annual Member. \$25  
Museum Life Member.... \$500

### MEMBERS ENJOY THE FOLLOWING PRIVILEGES:

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Two course tickets to spring lectures—reserved seats.

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Complimentary copies of the Museum Quarterly, Guide Books and all regular publications.

Annual pass admitting Members and friends on pay days.

Complimentary tickets of admission for friends on days when a fee is charged.

A Members' room expressly fitted for their convenience will be provided in the new sections F and G when completed.

When visiting the building Members may inquire for the Docent, who will be pleased to guide them.

.....192

I desire to become a Museum.....Member.

Name.....

Address.....

Checks should be sent with application to Membership Secretary, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

### FORM OF GIFT OR BEQUEST

I hereby give and bequeath to the BROOKLYN INSTITUTE OF ARTS AND SCIENCES, the sum of.....Dollars, to be applied to the Endowment Fund of the Museums of said Institute.

Signed.....



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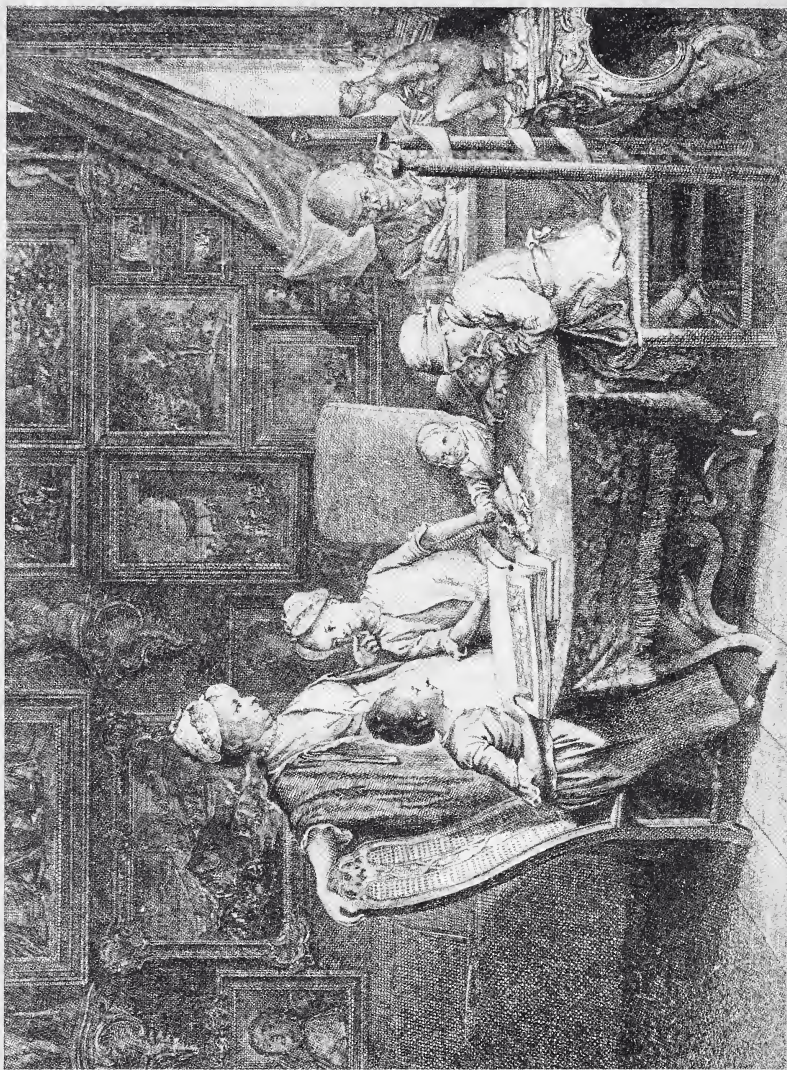




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CABINET D'UN PEINTRE

This charming etching is one of Chodowiecki's larger works. It shows the artist and his family, and was designed primarily to gratify his mother's desire

## DANIEL CHODOWIECKI, EIGHTEENTH CENTURY ETCHER

OUR instinct for collecting things is as old as the race itself. It exists in childhood, in youth, and in maturity. In seeking objects for the sake of their beauty, we gratify a high, spiritual desire.

The pleasure which a genuine collector derives in hunting all corners of the earth for a coveted picture, or print, is increased by the thought that the combined product of years of research may sooner or later be enjoyed by those not within the immediate circle of family or friends. The collection is often properly given to some museum, where a large number of lovers of the beautiful may derive the thrill which comes from objects of art.

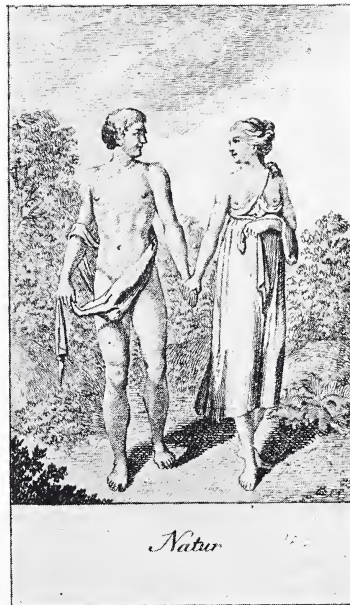
Such is the gift of Mrs. Algernon Sydney Sullivan, to the Brooklyn Museum Library. It consists of 505 prints by Daniel Chodowiecki, the greatest German etcher of the eighteenth century. Though he was famous in his day, his work is not familiar to the average print lover.

Large as is this collection it comprises less than one-quarter of the known works of the artist, who began etching when he was over thirty years old. About 2075 prints were catalogued by Engleman in 1857. To this creative output must be added about 3,500 drawings and a number of paintings and miniatures—a marvelous achievement from the viewpoint of industry and technical accomplishment.

The Sullivan gift suffices to show the many-sided efforts of the artist, an interesting account of whose life may be found in Austin Dobson's "Eighteenth Century Vignettes," in the chapter entitled "The Berlin Hogarth."

Daniel Chodowiecki was born in Dantzig, and lived from 1726 till 1801. He came of Polish and French ancestry, and did most of his work in Berlin. The art germ was deeply implanted in this individual both through heredity and environment. His father's favorite avocation was miniature painting, and he taught young Daniel the rudiments of drawing. His maternal aunt, who was a painter in enamel, encouraged the youth's early efforts in art. Her mode of instruction was a common one in those days. She had the young boy copy from copper-plates by Callot, Perette, Bloemart and others.

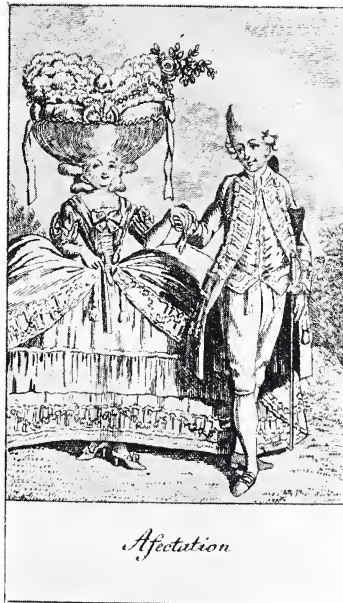
In Daniel's early days the profession of art was not always a lucrative one in his native city; so that when his father died, the seventeen-year-old boy was apprenticed to his uncle, a Berlin shopkeeper, at whose establishment he was kept busy for fourteen hours a day. His



One of the Chodowiecki sets of almanac prints gives a series of pictorial antitheses in which he contrasts natural as against affected ways in various phases of life's activities. This, and the etching on the opposite page suggest this idea in dress.

passion for art was not quenched by daily drudgery; for, during the hours allotted for sleep he pursued the study of drawing, and copied from engravings. Later he took lessons from a minor painter and studied at the Berlin Academy. At nineteen he left business to devote himself to his career as painter, draughtsman, etcher and pastelist. It was in the field of etching that he acquired fame.

He was constantly busy with his pencil, using his family, his friends, merchants, citizens, soldiers and beggars as models. Everything seemed to interest his observing eye. He acquired a sureness of technique so essential in etching. His knowledge of types and of costume came from incessant study. This was vital, later, to his creative work. Reproductions of some of his drawings and water colors were published in Berlin in 1895 and in 1907. It is said that Carlyle made a study



The etcher was fond of depicting the weaknesses of the middle and upper classes in their social life and costumes. This print is simple in line work, compared with the elaborate cross-hatched etching in some of the artist's larger plates.

of the artist's pictures in connection with his historic researches relating to Frederick the Great and the people whom he ruled.

Chodowiecki made few large etchings. One of these, of Frederick on horseback, is in the Sullivan collection. Another, of the same monarch, was ordered destroyed because its allegorical representation and the costume displeased the king.

A famous etching, because of the episode depicted, is the Calas print, made after his painting in 1768. It shows the last minutes of a father, surrounded by his family, about to pay the penalty for the supposed murder of a son, a crime which he never committed.

The largest work in the collection is the "Première Promenade de Berlin." It depicts an open parkway with groups of figures, some of which are charming. The myriads of lines employed in this and in other good-sized etchings reveal a method of working which was far better fitted for smaller compositions such as comprise most of his work. A fine line technique, that shows charm and delicacy on a square inch of surface, becomes mechanical and tiresome when repeated over large areas.

In some of his plates Chodowiecki is said to have combined etching with engraving, a style employed by a number of engravers in his century. The burin helped



The exquisite sections, reproduced on this and on the opposite page, are parts of an etching on which three different subjects were designed. Each section is about  $1\frac{1}{2}$  by  $2\frac{1}{2}$  inches and suggests the infinite patience with which the etcher worked and his sureness in handling the etching needle.

to obtain precision and brilliant effects in the representation of costume.

One of the best known prints, one which shows the artist in his happiest style, is the "Cabinet d'un Peintre." Our keen observer, the etcher, is here shown at work, while his family is grouped about an adjoining table. The circumstances connected with the making of this etching furnish an additional proof that his was "a nature healthy to the core in an unhealthy time," as one biographer has remarked. To gratify his mother's desire to know what his family looked like, he designed this plate in 1771, dedicating it to her with a stately inscription.

In Berlin, in Chodowiecki's time, there was a large demand for book illustrations and there were comparatively few engravers to meet this demand. In those days specialization in subjects did not exist in this art, so that our artist was called upon to make compositions for publications relating to education, theology, science, philosophy, history, romance, drama and satire.

The range extended from etchings to illustrate a Latin primer to plates for Lavater's famous book on physiognomy. Publishers of classics in various languages called for his talent. He designed from 12 to 24 plates for volumes by Cervantes, Goldsmith, Shakespeare, Goethe, Schiller, Rousseau, La Sage, Molière, and



Even when depicting characteristic costumes of the time the artist introduced elements of humor and exaggerated action. Carlyle is said to have made a study of his pictures in connection with the researches relating to the times of Frederick the Great.

others. These enterprises necessitated an enormous amount of reading on the part of this incessant worker with the needle. His task involved the choice of subject, the designing of the composition, the tracing on the plate, and the various stages necessary in the difficult processes in etching. The extent of his undertakings makes us think of Doré. The Frenchman, however, drew his compositions on wood and was freed from the expense of time and labor involved in cutting, by the number of wood engravers whom he employed.

That many of the illustrations are mediocre in draughtsmanship and conception is not surprising. Chodowiecki was not always able to get into the minds and moods of the different writers. He was either too busy, or could not understand the depth of Shakespeare, or catch the spirit of Cervantes. However, as one looks



In the eighteenth century there was an illustrated pocket calendar vogue in Europe. Chodowiecki designed a large number of sets, some of which were published in France and in Germany. The two shown on this and on the opposite page are from the "Marriage Proposals" series.



through the Sullivan collection a number of prints of beauty are discovered. Fine composition, graceful subjects, and tender treatment of form characterize some of the illustrations for "La Nouvelle Heloise," for "The Sentimental Journal" and for other volumes.

The artist's chief fame does not come from the etchings in which he interpreted the literary work of others in graphic form. His greatest achievement lay in a large number of compositions in which he showed his power as a creative etcher. His chief production was a number of original cycles, almanacs, or calendars, as they were called.

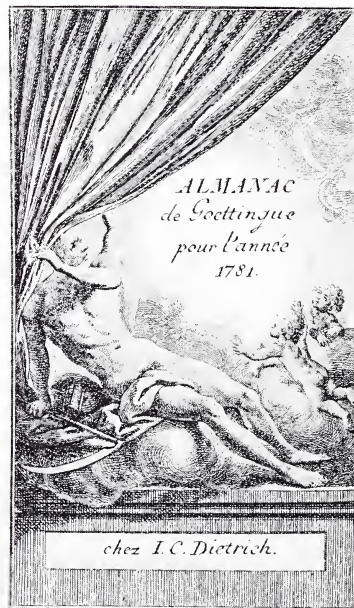
In the middle of last century there was a gift-book fad in America, which resulted in a large number of little mezzotints by Sartain and others. In England the illustrations took the forms of steel engravings, while litho-



With subtle humor the artist depicts the moments of the marriage proposal of the suave pedant, the portly doctor and others. The artist has been called "The Berlin Hogarth." He did not indulge in the coarseness of the Englishman, however, taking a saner attitude toward his characters.

graphs filled the gift books published in Germany. In the eighteenth century an illustrated pocket calendar fad was in vogue in France. Some of the best engravers of the time, men like Cochin, Gravelot and Moreau le Jeune were occupied in making compositions for these. The idea spread in Germany, and Chodowiecki became the collaborator in a large number of almanacs. Some of the series were taken from his book illustrations. Many of them, however, were designed especially for the occasion, and were often published both in France and in Germany.

In these etchings his inventiveness and his true technical ability reveal themselves. The almanacs furnished him with a vehicle for bringing out the fruit of life-long observations as expressed in his drawings. They were published in sets of twelve often introduced by a charming allegorical frontispiece. Some series illustrate extravagant headgear and contemporary costumes. Others



Although the artist illustrated a number of classics it was mostly in his almanacs that his originality of ideas and fine execution revealed themselves.

expose foolish whims of the day, show extravagances practiced, or point out, graphically, phases of contemporary human activity. They mirrored mostly the middle-class society of his day, a class which, in France, was a large factor in bringing about the great revolution.

A set of calendars in the collection depicts important land-marks in human evolution beginning with primitive life. "A Dance of Death" shows, in familiar fashion, the Reaper's treatment of various classes, beginning with the king and ending with the beggar. In the "Centifolium Stultorum" he launches his satire and indignation against the upper classes in society, by pointing out all the hobbies in which they indulged excessively. In the "Marriage Proposals" he represents, with subtle humor, the suave minister, the portly doctor, the strenuous officer and the breezy "Sac à Vent" in their acts of proposal. "The Months" portray a cycle of various human activities. A little poem describes the doings of each



Under the title, "Coiffures de Berlin," are shown a number of heads depicting, in exaggerated fashion, the extremes in headdress. The names are given on the original. No. 1 is the "Coiffure de Noces."

month. The "Occupation of Women" is a charming series depicting the social life and costumes of the upper classes. It shows them at their dancing, card games, writing, reading, needlework and singing. An interesting set of pictorial antitheses contrasts natural as against affected ways in greeting, in appreciation of art works, and in regarding nature's beauties. The drawings for these, in the Dresden Print Room, show the artist in his best mood.

Without being over enthusiastic one can say that in some of the little plates of the calendar series the artist has shown a mastery equal to that of some of the best contemporary engravers in other lands.

The technical accomplishment in some of his etchings brings to mind the splendid works of Jacquemart, Rajon, Le Rat, Flameng, Greux, Gaucheral and other etchers of the last century. It was a splendid achievement for Chodowiecki to take a piece of metal  $1\frac{3}{4}$  inches by  $2\frac{3}{4}$  inches (about the size of the prints in a number of the cycles) and get fine portrayal of character, exquisitely executed. Some circular compositions, about 2 inches in diameter, are full of lovely pattern, carried out with precision and delicate craftsmanship.

An interesting series of drawings, now in Berlin,

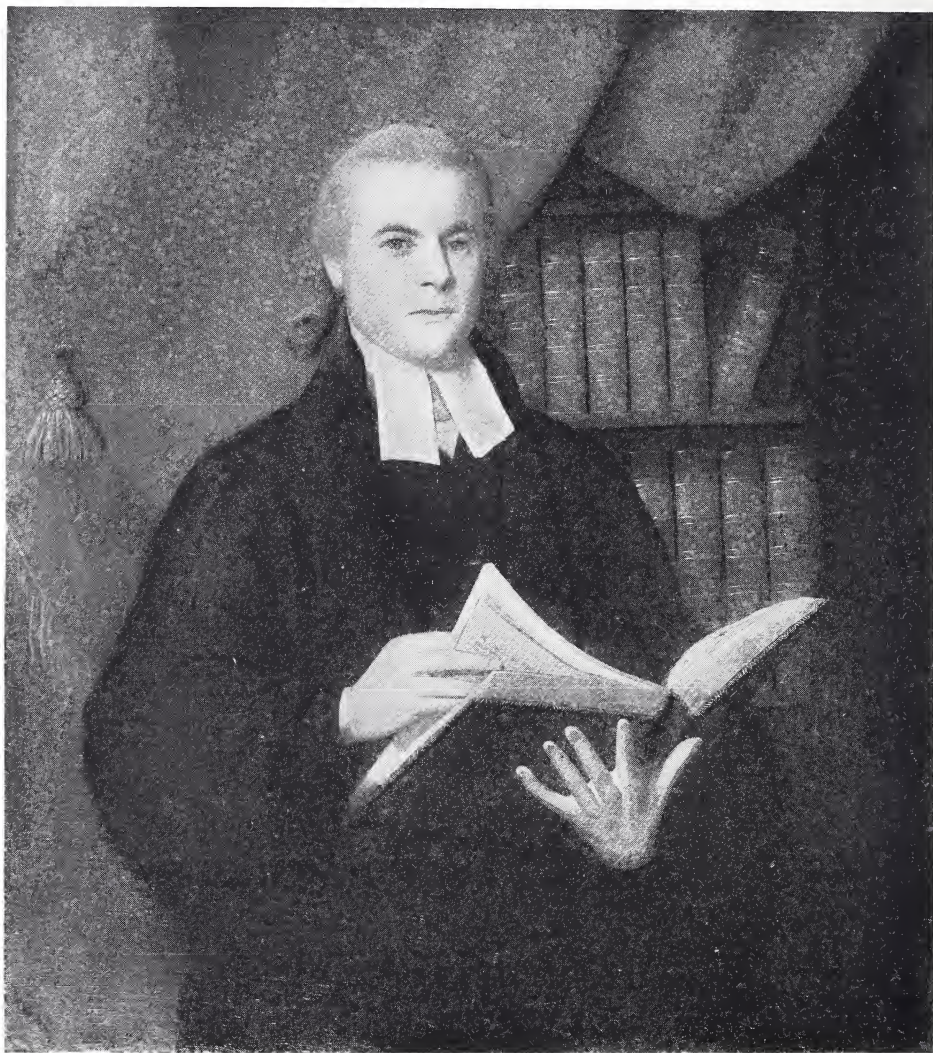


were made by our artist when he went to Dantzig to visit his old mother. These were simple sketches made in his diary, and are additional documents of the life of the time—the homelier life not often depicted in the etchings.

As has already been suggested, Chodowiecki was called "The Berlin Hogarth," a comparison which he disliked. Not being a genius, our artist was influenced, to an extent, by the works of a number of other etchers principally from the French schools. Like the Englishman, he depicted the life about him, making the follies and weaknesses of society themes for his etchings. Hogarth's cycles pass through every stage of degradation. In his compositions, both in painting and engraving, individual subjects often portray vulgarity and coarseness. The German takes a saner attitude towards his characters. His humor is wholesome, due probably to his exemplary home life. The fame of one rests on his paintings; of the other, on the exquisite quality of many of his etched subjects, in which he gave a faithful description, in graphic form, of the home, furniture, costume and habits of the people of his own time. He can easily be ranked among the Little Masters of his century.

M. G.





REV. TRUMAN MARSH

Portrait by Ralph Earl. Brooklyn Museum Collection

RALPH EARL AND HIS PORTRAIT OF  
TRUMAN MARSH

IN preparing this article on the portrait of the Rev. Truman Marsh, purchased by the Brooklyn Museum at the Clarke sale in January, 1919, the attention of the writer was again called to the almost hopeless inaccuracy existing in the sources of our information regarding early American artists. French, of course, claiming all artists for Connecticut on the thinnest of evidence, states that Earl was born in Lebanon in 1751,<sup>1</sup> deducing this perhaps from the fact that he worked much in that state and died in Bolton, Conn. Why Lebanon is left to conjecture.

Naturally one turns to Dunlap for information only to find that his facts regarding Ralph Earl, his artist brother James, and the latter's son, Augustus, also a painter, are so confused that it has taken nearly a hundred years to partially straighten them out. A fair example of the slipshod methods pursued by writers on Earl would be the following: Dunlap records his memory of having seen "two full lengths of the Rev. Timothy Dwight and his wife, painted in 1777, as Earl thought, in the manner of Copley. They showed some talent, but the shadows were black as charcoal or ink."<sup>2</sup> Tuckerman merely rearranges and further confuses Dunlap's information, dubbing the artist "T. Earl" and stating that the Dwight portraits "are in Copley's manner with black shadows."<sup>3</sup> Isham asserts that Earl "had painted portraits before he left America 'in the manner of Copley' which was simply the common manner of the time."<sup>4</sup>

<sup>1</sup> Art and Artists of Connecticut, H. W. French, 1879.

<sup>2</sup> History of the Arts of Design in the United States. Vol. I, p. 263, Bayley and Goodspeed's Edition.

<sup>3</sup> Book of the Artists, page 54.

<sup>4</sup> The History of American Painting, page 76. Samuel Isham, 1905.

Thus Dunlap's criticism, probably just, that Earl thought he had copied Copley's manner in the two Dwight portraits, is turned into a statement of fact that Earl painted portraits in the manner of Copley before he left America, and to this Isham, so excellent a critic of later American art, gives the authority of his name.

The writer has adverted before to the scant courtesy which Isham pays to most of our early painters and the lack of appreciation which he evidences for Copley's genius. Far from being "simply the common manner of the time" Copley's portraits from 1760 to 1774 are in a class by themselves and no artist, native or foreign, then painting in America, could approach Copley's draughtsmanship or his art in depicting laces, satins and fabrics, and his modelling of features and hands.

The credit for giving us many facts regarding Earl is due to the researches of Mr. T. Hovey Gage, of Worcester, Mass., to whose article in the Worcester *Bulletin*<sup>5</sup> the writer here acknowledges his debt.

Ralph Earl, the son of Ralph and Phebe (Whittemore), was born May 11, 1751, probably in the town of Shrewsbury, Worcester County, Massachusetts. His birth is recorded both in the towns of Shrewsbury and Leicester, but Mr. Gage thinks that his father, Ralph, though born in Leicester, was living in Shrewsbury at the time of his son's birth. We know that the father, Ralph, held a captain's commission in the Revolutionary war, but what part, if any, his son, Ralph, took therein is still a matter of doubt.

Dunlap, copying a note in Barber's "History and Antiquities of New Haven," and Tuckerman and French copying Dunlap, state that Ralph, the painter, was a member of the Guard of the Governor of Connecticut which marched to Cambridge soon after the Battles of Lexington and Concord, but Mr. R. T. Haines Halsey properly points out, in his scholarly article on Earl, that the muster rolls of that organization, "The Second Com-

<sup>5</sup> Ralph Earl, Worcester Bulletin, July, 1916, by T. H. G.



pany of Governor's Foot Guards," fail to bear Earl's name and the "probability is, that when the alarm occasioned by the news of the Battles of Lexington and Concord reached New Haven, and the military of all New England rushed, as they thought, to the succor of their countrymen in Boston, Earl, carried away by the current excitement, marched with this organization, one of the members of which was his friend, Amos Doolittle, the engraver."<sup>6</sup> The Earle genealogy states that it was his brother, Clark Earle, who marched in April, 1775, to Cambridge from Paxton, Mass., in Capt. Phineas Moore's Company.<sup>7</sup> In any event, Doolittle engraved "four different views of the Battle of Lexington, Concord, etc.", which were published on December 13, 1775, and sold "at the store of Mr. James Lockwood, near the college in New Haven." These, he advertised, were "neatly engraved on Copper, from original paintings taken on the spot." Barber, as early as 1831, in his book ascribed the originals of Doolittle's engravings to Ralph Earl and in the 3rd Edition published in 1870 there is a statement attributed to Doolittle, that he acted as model for Earl's paintings. The tradition, therefore, that Earl painted the scenes of these battles may be accepted. Mr. Halsey states that as these engravings are almost the "first examples of Doolittle's work with the graver on copper, the crudeness cannot be ascribed to Earl's lack of skill with brush and pencil."

The most that can be said for them, however, is that the prints transmit sketches probably made by Earl on the spot, but to call them, as does Dunlap, "perhaps the first historical compositions in America" is to dignify them far beyond their merits.

We know practically nothing of Earl's early life, either where it was passed, where he was educated, or what were the influences which developed his talent for the brush. Sometime in 1774 Earl married Sarah Gates

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<sup>6</sup> Bulletin of the Metropolitan Museum of Art, Vol. I, No. 6, May, 1906.

<sup>7</sup> Ralph Earle and His Descendants, by Pliny Earle, Worcester, Mass., 1888.

of Worcester, and the birth of his first child—a daughter Phebe—is there recorded on January 25, 1775.<sup>8</sup>

Dunlap says Earl was painting portraits in Connecticut in 1775, but how accurate this information is we cannot now say, as we have nothing further than this statement.

From a deposition of Earl's wife, taken in 1815, we learn that in response to the question, "At what time and where did you begin to keep house (with Ralph Earl), and how long did you so keep house?" she replied, "We began to keep house in November, 1776, at Newhaven, about two years after we were married, and continued until the May following, which was all the time we kept house together."<sup>9</sup> Of course, a deposition taken forty years after the events cannot be scrutinized too critically and some latitude as to time may be inferred from the fact that if the couple began housekeeping in November, 1776, "about two years after we were married," this would hardly permit the birth of Phebe in January, 1775. The fact that the couple did not form a home for two years would indicate that Earl was unsettled in his habits, a conclusion borne out by all the known facts of his life, and points to the likelihood of his being an itinerant painter at that time. His wife states that the home in New Haven was broken up in May of 1777 and the birth of their second child, John, in Worcester on May 13, 1777, suggests the idea that Earl had already deserted his wife in New Haven and that she had returned to her former home.

On the back of Earl's portrait of William Carpenter, an English boy, owned by the Worcester Art Museum, there is an inscription stating that the sitter was born in 1767 and that he was about twelve when it was painted. This picture, then, places Earl in England about 1779 and as it shows much advance in technique over the Dwight portraits of 1777, the conclusion that he studied

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<sup>8</sup> From article by Mr. Gage (supra).

<sup>9</sup> From article by Mr. Gage (supra).

under West is probable, although no proof has come to the writer's eye except the statement in Dunlap. Mr. Gage points out that in an obituary notice in the *Hartford Courant*, August 24, 1801, Earl is said to have been a pupil of Sir Joshua Reynolds, but the strong probability is that West befriended and instructed Earl as he did so many young men from his native land. In any event his work was of sufficient excellence to secure his election to the Royal Academy in 1783, and he was living in that year in Hatton Garden when he exhibited his portrait of George Onslow, although the address Leicester Fields is given on another painting,—No. 76, "Portrait of a Gentleman." In 1784 he exhibited "A Master in Chancery Entering the House of Lords," and his address was 12 Bowling Street, and in 1785 another "Portrait of a Gentleman." As thereafter his name disappears from the exhibitors to the Royal Academy and also does not appear among the exhibitors of The Free Society of Artists, it is probable that he returned to his native land about this time.

We must assume that Sarah Gates divorced Earl, as she married Oliver Pierce in 1786, and Earl was married in England to Anne Whitesides (or Wheelock), by whom he had two children, Ralph Eleaser Whitesides (or Wheelock) Earl, also a painter in after life, and Mary Anne Earl, and Mr. Gage says that family and local tradition agree that Earl deserted both women whom he married.<sup>10</sup>

If Earl returned to America shortly after he stopped exhibiting in England, as seems probable, this would be about 1786 and shortly after that time we find dated portraits by him in this country.

Mrs. Alexander Hamilton is said to have been painted when Earl was imprisoned for debt in New York in 1787, and this is the earliest date coming to the writer's attention which would indicate the time of Earl's return. Earl is said to have painted miniatures, and he occasion-

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<sup>10</sup> Article by Mr. Gage (*supra*).



LADY WILLIAMS AND CHILD  
Portrait by Ralph Earl

*Courtesy of the Metropolitan Museum*

ally painted landscapes; one example of the latter being the large canvas now in the Worcester Art Museum entitled "East from Leicester Hills," an early view of Worcester painted for Colonel Thomas Denny "who lived on the old Denny farm on Denny Hill in the South East Corner of the town of Leicester,"<sup>11</sup> and another, a picture of Niagara which was exhibited "in all parts of this country and was then carried to London where it still existed but a few years ago."<sup>12</sup>

It is difficult to explain the vast difference in quality in portraits by Earl on any other ground than the unstable nature of his character and the habits of intemperance which caused his death at the home of Dr. Samuel Cooly on August 16, 1801, according to the record of the First Church in Bolton, Connecticut.

It is almost inconceivable that the same hand which painted the charming picture of Lady Williams and child in the Metropolitan Museum, could have executed the William Gilliland in the New York Historical Society, or perhaps a better comparison would be the portrait of Mrs. Nathaniel Gardner now in the collection of Mr. Herbert Lee Pratt, and that of Samuel Stanhope Smith now in Princeton University, both painted in the same year (1798). The portrait of Mrs. Gardner is charming in pose and color, and dexterous in all its treatment except the hands, while the Smith portrait is almost forbidding in its crudeness. Earl in later life was certainly influenced by Stuart's style as the portraits of Nathaniel Gardner and Abigail Burr amply prove.

It is somewhat difficult to choose between the spelling "Earl" and "Earle" as no doubt the family name was originally "Earle." The artist, however, while spelling it both ways seems to have used the shorter form more frequently, and as Dunlap, Mr. Halsey and Mr. Gage have adopted "Earl" the writer follows suit for the sake of uniformity.

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<sup>11</sup> Worcester Bulletin. January, 1917.

<sup>12</sup> Obituary notice, Capt. John Earl, Worcester Palladium, Apr. 30, 1856.

Dunlap's summary of Earl's art is worth quoting. He says: "He has considerable merit—a breadth of light and shadow—facility of handling and truth in likeness."

If Earl studied under Sir Joshua Reynolds, he utterly failed to regard his precepts as set forth in his Fourth Discourse as President of the Royal Academy and which are quoted by Mr. W. Roberts in a recent article<sup>13</sup> to explain many of the whole length portraits of that master. Sir Joshua said: "On the whole it seems to me that there is but one presiding principle which regulates and gives stability to every art. The works, whether of poets, painters, moralists or historians, which are built on general nature, live forever; while those which depend for their existence on particular customs and habits, a partial view of nature, or the fluctuations of fashion, can only be co-eval with that which first raised them from obscurity." "In other words," says Mr. Roberts, "women and children in their every day garments would be merely illustrations of the fashions of the day and could have no permanent value as works of art."

Much of the charm of Earl lies in the fidelity with which he has depicted local color and preserved the spirit of his time. All writers on Earl have referred to one characteristic of his,—that of painting his sitter by an open window through which may be seen a landscape showing the homestead. But in addition to this characteristic his portraits are veritable fashion plates, the knee buckles of Thomas Earle and the five bar swinging gate to the left of the homestead, the huge head dress on Mrs. Gardner, the fascinating cap on the Williams baby, together with the silver and crystal inkstand, the basket of silk-worm cocoons beside Mrs. Charles Jeffrey Smith, the high rolled powdered hair and veil on Mrs. Alexander Hamilton, the mobcap on Mrs. Theodore Sedgwick, all are delightful accessories. Even though the mahogany

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<sup>13</sup> "English Whole Length Portraits in America." *Art in America*. Vol IX, N. 5, page 177.

table in the portrait of William Carpenter is hopelessly out of drawing, the brass hinge on the top leaf will delight the heart of the antique furniture expert, and something can be forgiven because the keynote of Earl is simplicity and truth and he has preserved so faithfully for us the "mode" of his time.

The portrait of Truman Marsh is an excellent example of Earl's art. The young clergyman, not long admitted to the ministry, stands in his library consulting a huge volume of ecclesiastical authority and no doubt is engaged in preparing a sermon, bursting with prophesy of eternal punishment to the evil doer, which he was to thunder from his pulpit next Lord's Day.

Truman Marsh was born on February 23, 1768, in Litchfield, Connecticut, and died there in 1851. He was the son of Ebenezer and Lucy (Phelps) Marsh and great-grandson of Captain John Marsh, the pioneer of Litchfield. He graduated from Yale College, class of 1786, and married October 27, 1791, his cousin, Clarissa Seymour, a daughter of Major Moses Seymour and a sister of Senator Horatio Seymour of Vermont and aunt of Governor Horatio Seymour of New York. Earl painted all of Major Seymour's family and no doubt this portrait of his son-in-law was painted at the same time. "Priest" Marsh was rector of the Episcopal church in New Milford, for six years, and of St. Michael's in Litchfield for twenty-three years, and maintained, in addition, a school in Litchfield, then famous for housing the first law school in America. A description of the portrait, other than what appears in the reproduction, is as follows: Background, dull red-brown curtain and shelves of books bound in tan colored leather with gilt lines and titled on red ground. Black clerical gown, white band and powdered hair. Canvas, 38 inches high by 34 inches wide. It is signed "R. Earl Pinxt 1791." The portrait was purchased from Walter E. Vaill, great-grandson of the Rev. Truman Marsh and it had been continuously in the family until sold to Mr. Thomas B. Clarke in 1916. J. H. M.

## THE SEACOAST AND ISLANDS OF PERU. VII.

### ASIA ISLAND AND THE JOURNEY TO CALLAO.



Captive penguin chicks (*Spheniscus humboldti*), pets of Indian laborers at the Chincha Islands

BY the end of November, 1919, I had completed field work in the vicinity of the Chinchas and was eager to begin the voyage toward the northerly Peruvian islands. Guano operations in Pisco Bay were finished for the season, and Central Chincha was not again to be disturbed for a period of thirty months. The paraphernalia of the Guano Administration upon the

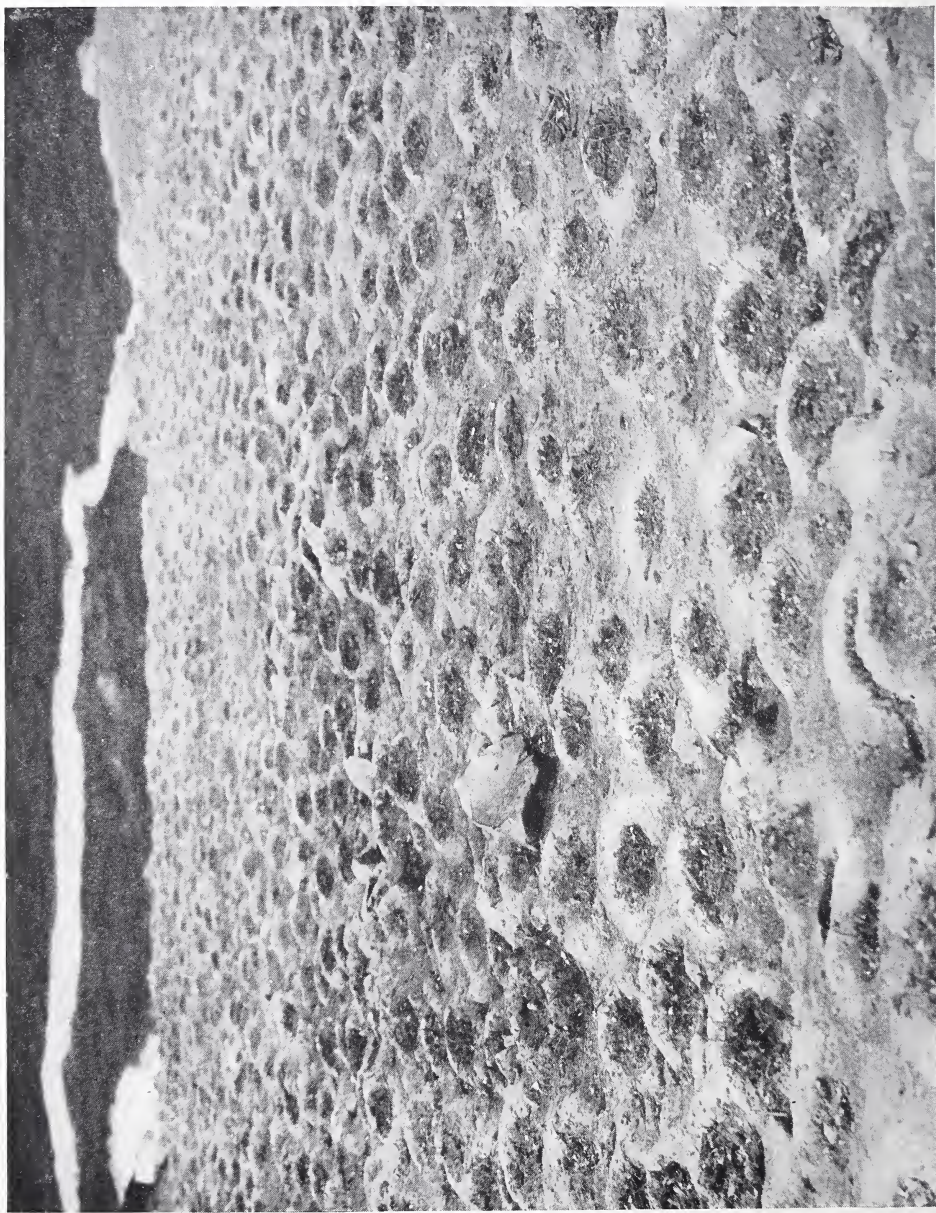
island had been left shipshape; ironware, such as cars, steel rails, buoys, and tools, had been cleaned of rust and painted with red lead; barrels had been scraped and tarred, and all movable objects stored in the iron-roofed buildings or stacked under burlap and a layer of sand. The 'Alcatraz' had called for the final deckload of laborers, including Pancho, the indispensable, water-carrying donkey, the human exiles to return with accrued earnings to their bleak motherland in the Andes, the poor burro doubtless to continue its lonely, mateless, and vociferous existence on some other guano island.

It so happened that the launch 'Mazorca,' which was now my sole means of returning to Callao, made a farewell call at the port of Pisco at a time when a political holiday, a Sunday, and a religious fiesta fell in succession.



The result was quite to be anticipated; the sailors of the 'Mazorca' entertained themselves by indulging freely in the colorless and innocuous-looking *pisco* which originates in this section of the coast. While I watched impatiently by day from the summit of Central Island for the low hull of the returning boat, or at all hours of the night strained my ears for its expected whistle, it lay bobbing at anchor off the end of the long Pisco mole, its supposed occupants on shore and engaged in "breaking training" with a vengeance after their weeks of rigor and abstinence at the islands.

On the afternoon of December 3 the launch puffed into the strait, towing the rowboat in which Captain Charlie had as a last resort dispatched two Indians to learn the cause of the vexatious delay. All hands were incoherent but enthusiastic. So much time had been lost because of their carousal, however, that it was decided to postpone our trip no longer. We left Central Island an hour before sunset, stopping at North Island to take a tender in tow. At this time of evening the resident birds filled the air and covered the ocean about the Chinchas, but the day's struggle for food seemed to have ended and all were at peace. The gleaming sand-hills of Paracas Bay, the purple heights of San Gallan, illumined by the mellow rays of the late sun, had never before seemed so satisfyingly beautiful. Running before a breeze from south by west, we were cozy and comfortable, and did not feel the usual evening chill. As we headed offshore, La Goleta, La Yegua, and San Gallan swung across successively to the westward of the Chinchas, which were ever so gradually enveloped by dusk and distance. A whale spouted very near us, and lobos came up and snorted close astern. Most of the home-coming birds seemed to be flying intently toward the islands, but the piqueros, which knew not the meaning of satiety, tarried now and then to dive. The sun went down against a cloudless band of red and lavender, as it had done almost daily since the southern spring had grown old. High



DESOLATION  
of a dead city of Guanayas. Condors and other rapacious birds had

above, rafts of golden mackerel scales floated against a background of white, frayed cirri. The dark blue east, spotted with sky windows of very pale blue, the richly tinted billow-clouds opposite the sun, and the moon, veiled behind thin wisps, were no less entrancing than the bright west. At seven o'clock there was no land on our horizon.

It now became apparent that not a member of the watch was in physical condition to steer a true course. We were towing a heavy boat before a moderately great swell from the southwest, which made the helmsman's task doubly difficult. Moreover, the compass lay upon the cabin floor, where it was hopelessly affected by vibration. The engineer, bending drowsily over the instrument, took turns with other muddle-headed fellows at the wheel, but the wabby track of the 'Mazorca' soon indicated that the sensitive craft had caught the spirit of her crew. All others who realized that we were in difficulties took it very cheerfully, but when I discovered from the heavens that we had turned *south*, I felt obliged to give some gratuitous service. On my own chart I laid the course for Santa Barbara, and then sat on top of the cabin half the night, with my small luminous compass in hand, calling out directions to Hipólito, the patient even if somewhat dazed helmsman. This worthy and experienced *costero*, who knew the shoreline of his country from Tumbes to Mollendo, was now relieved of all responsibility except that of bearing upon the wheel as he was told, and he kept the 'Mazorca' approximately on her course while his companions snored.

At midnight we made out the lights of the British Sugar Company's plant at Santa Barbara, and, since the crew had by this time partially recovered their senses, I slept for an hour.

At two o'clock in the morning Hipólito sighted Asia Island. As we approached it, we frequently ran down lone pelicans asleep on the water. In the pale, misty moonlight the buoyant birds loomed up like galleons. We

had intended to pass between the eastern shore of Asia Island and the mainland coast, but Hipólito, who could not for the moment recall the position of certain perilous rocks in the strait, lost his courage; so we turned westward and encircled the island to a cove on its north-eastern side. We had the light of the moon almost to the anchorage, and, as soon as it had set, the cloudy sky suddenly cleared and became luminous with stars. Near shore the water was full of phosphorescence; a lobo burst



A HALF-GROWN, DOWNY PENGUIN OF THE CHINCHAS  
STANDING BENEATH THE AKELEY MOTION  
PICTURE CAMERA

forth, as if from a molten firmament, and then plunged again in pursuit of the fiery comets whose heads were fleeing fishes. We dropped anchor at three o'clock near a dimly seen *balandra*.<sup>1</sup> Again I stretched out on the forward deck, and remembered only the delirious piping of a pair of *pitanayes*<sup>2</sup> until I awoke at seven.

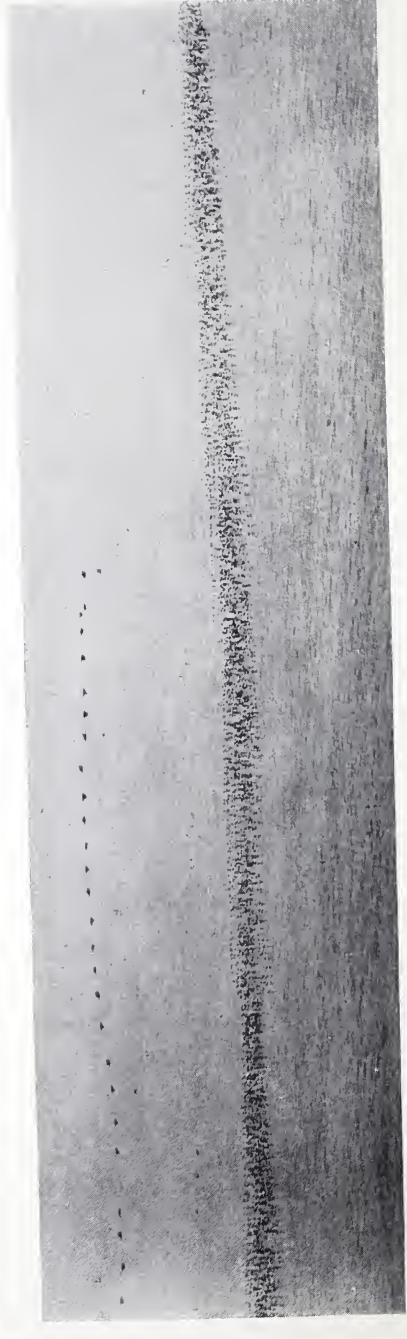
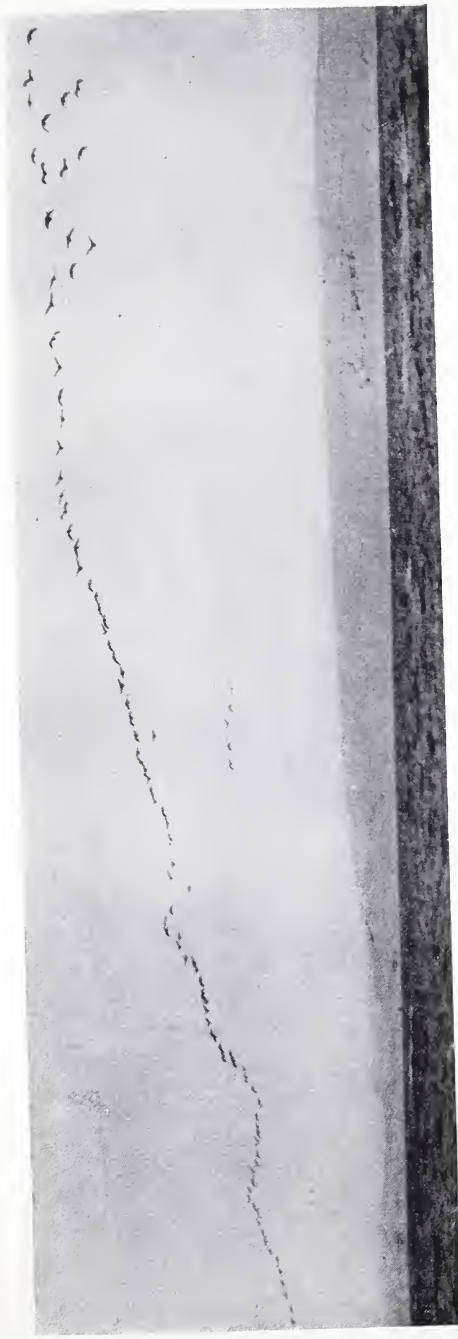
<sup>1</sup> Coasting sloop.

<sup>2</sup> White-breasted oystercatchers.

Asia proved to be a rugged island of irregular outline, with several steep, rounded hills. The loftiest of these has an altitude of 403 feet, or twice the height credited to it on the charts and in the various pilot books which I have consulted. Almost from the summit of the high hill a narrow ravine drops straight to a rockbound, sunless cove; it is as though the guano-covered pile were a frosted cake from which one fair-sized portion has been cut away. The landing place is sheltered serenely, with a sloping beach virtually devoid of surf; and numerous islets off the eastern and northeastern shores make quiet and picturesque tidal channels in which droves of the long-tailed black cormorants, or *cuervos de mar*, disport themselves. North of Asia, too, a chain of outlying rocks extends along a wild and mountainous coast toward Punta Chilca.

Asia is nearer the mainland than any other important guano island which I visited in Peru, the intervening strait being less than two nautical miles in width. On this part of the Peruvian coast spurs from the maritime cordillera jut out toward the sea, and the view from Asia of painted, castellated peaks and ridges, beginning close to the ocean and piling up like Ossa on Pelion toward the exalted horizon, is wonderfully impressive. By these colossal stairs, it was easy to imagine, the condors had found their way down from the spires of the continent to such an insignificant mound in the Pacific.

The narrow coastal plain between the mountains and the strand appeared, as I looked from the island, to be covered with green foliage, an anomalous condition for an untilled valley of the seaward slope. Still more luxuriant vegetation lined the courses of small rivers to both the northward and the southward. These streams are doubtless responsible for the greenness of the plain as well as for the abundance of mosquitoes, which often become a pest at Asia, making the screenless sleeping quarters miserable and infecting the workmen with malaria. Long before reaching the island I had been warned of its



OUTWARD AND HOMEWARD FLIGHTS OF THE GUANAYES

The lower photograph shows a section of a vast army of cormorants sallying forth from the Chinchas in early morning and flying low over the water toward a school of anchovetas. Above them a single file of birds is moving in the opposite direction or toward the left of the picture.

In the upper photograph waving lines of homebound guanayes, characteristically high in air, are approaching their nesting grounds

unhealthfulness, which contrasts with the notable salubrity of nearly all the other guano islands. I had also been told of the existence at Asia of extraordinary numbers of bats, and had, not unnaturally, attributed their presence to that of the mosquitoes. I soon found the bats, clinging like burs to each other and to the roofs of dim caverns in the rocks, with age-old heaps of bat guano underneath; but, to my surprise, there was not an insect eater among them. They all turned out to be vampires or blood-suckers of one species (*Desmodus rotundus*), the same which I had already captured upon the Chinchas, and at Isla Vieja in Independencia Bay. When asses or dogs are brought to Asia, their hair is often found to be blood-soaked in the morning, a memento of nocturnal visits of the silent, painless, winged leeches which, not content with drawing off the vital fluid of their victims, leave a small circular wound, from which a cap of skin has been snipped clean away, and which may continue to bleed long after the vampires have filled their degenerate, baglike bellies and departed. Neither men nor domestic animals are sufficiently numerous at Asia and other Peruvian islands to account for the presence of these bats, and I infer that they must parasitize either the sea lions, which spend many hours slumbering on the rocks, or the larger birds, such as shags and penguins. The latter supposition is the more probable because it is related that in some parts of South America no poultry can be kept on account of the ravages of vampires which attack their combs and cause them to appear white from loss of blood. Whether the bats have an important economic status as an enemy of the guano birds has not yet been determined.

At the time I had passed Asia on my southward journey, Oct. 9, 1919, the entire seaward face of the island had been black with courting guanayes; but before December 4, the date of my landing, great destruction had been wrought by gulls, gallinazos, and condors, all of which were more abundant and rapacious here than anywhere else. Although a colony of guanayes with eggs



FRONTON, WITH SCALLOP-TRAWLERS IN THE FOREGROUND



A SEA LION CUB (*OTARIA BYRONIA*); NORTH CHINCHA ISLAND, OCTOBER, 1919



and young still covered about half of the western slope, extending from the summit almost to the water, and filling a deep gulch as well as the rounded hillside, the other half had become a waste of empty nests and broken eggshells, and had been deserted for the season by the parent birds.

When I first climbed the hill in the morning, the unoccupied guanayes were leaving the breeding ground and pouring out over the Pacific in an unbroken stream which followed the moving schools of fish in a tremendously long sigmoid curve toward the north. The colony was, however, still densely peopled with "homekeepers," *i.e.* the birds of each pair which had remained at this hour to cover the eggs or the newly-hatched coal-black, naked, squeaking chicks. The nests were luxuriantly feathered with molted quills, which the brooding birds were continually stealing from each other's foundations. Many walked about carrying bunches of feathers, or took to flight with a bill full. In the heart of the colony stood a condor, with a small circle of abandoned and rifled nests round about. I walked in plain view to within forty yards of the great bird and shot it. When I picked up its heavy carcass by the feet, the albumen and mostly *unbroken* yolks of a round dozen of fresh eggs poured out of its gullet. Scarcely any pieces of shell were visible in this rich meal, and I concluded that the condors must suck the contents of the eggs through their trough-shaped tongues.

Many other condors were seen in the air during the morning's reconnaissance. At one time I counted 18 flying back and forth slowly over the guanay colony, or in and out of the adjoining chasm from which issued muffled reverberations of the waves. Sometimes three or four of the crested birds alighted in groups, either on the ground amid crowded nests or along the rocky brinks of cliffs. Among those which I photographed as they soared back and forth above me, were several whose bare, distended crops hung down like goiters from the weight



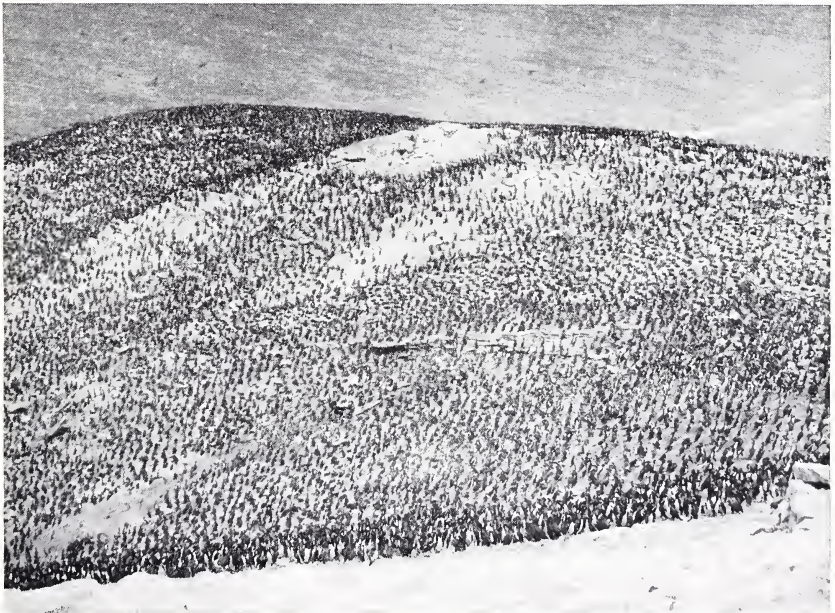
THE SYMMETRICAL ISLE OF SAN FRANCISCO, PACHACAMAC GROUP

of stolen eggs within them. Before noon all the condors retired together to the mountains of the mainland, and we saw no more of them.

From my point of view as an ardent ornithologist, it had at first seemed criminal that sharpshooters, like Meliton Lurquin, should be employed for the express purpose of killing such magnificent creatures as condors. But, after witnessing the damage that these birds had done at Asia, my sympathies inclined more toward the victims and the practical attitude of the Guano Administration. An area of several acres, which had recently been peopled to the usual degree of density by nesting guanayes, had been swept clean by condors, the season's normal increase of guano-producers being thus cut down probably by tens of thousands. Lurquin informed me that he had once seen 36 condors descend together upon the guanay colony at Santa Rosita Island. It is obvious that unless such formidable enemies were frightened away through the destruction of all that come within range of a guardian's gun, the steadily augmenting annual tonnage of

Peruvian guano would soon drop off. If it be asked how the balance between guano birds and vermin regulated itself in ancient times, when gulls and condors presumably enjoyed unrestricted banquets, the answer is simply that the cormorants, piqueros, and pelicans could in that pristine period well endure such a process of elimination. Man has since upset the scheme of nature so seriously that he must, for the present at least, vigilantly apply a system of more or less artificial culture.

While it was still dark on the morning of December 5, we regretfully hove up the 'Mazorca's' anchor and resumed the northward journey. Barely perceptible cat-paws fanned me into a rather pleasant state of chilliness which lasted until beams from the rising sun worked over the edges of a cloud bank, covering the soft gray Pacific with sparkles, and limning the ghost of a horizon between the western hazy sea and hazy sky. So quiet, so delicately adjusted, was the atmospheric equilibrium that the smoke from a southbound steamship hung in a level, threadlike



COLONY OF NESTING GUANAYES IN THE GULLY AT ASIA ISLAND

line above the ocean for miles and miles. Small gulls and zarcillos were straggling across our path from the direction of the lilac hilltops of the coast, which seemed merely to float, without bases, above a mirage-like silver band. The zarcillos stopped characteristically to hover above the sloping backs of humpback whales, and to flutter over "slicks" through which the black, tossed-up flukes had slipped silently below. Sleepy-looking groups of phalaropes floated upon the languorous swells, wholly unheeding the approach of the sputtering launch until we had fairly run them down, when they leaped from the water as lightly as though they had been perching upon twigs, and whisked away with an air of abused confidence. Now and again we encountered a potoyunco, a shearwater, a foraging jaeger in pursuit of worried terns, or a skipping *bailarín*.<sup>1</sup> Abreast of the point of Chilca, herds of lobos, beasts which know neither night nor day in their hunting, had waylaid a school of a billion or so of anchovetas, and were beginning the morning auspiciously by eating passageways through the mass of hapless fishes.

As the sun climbed, the wind increased, blowing from the northeast or against the set of the swell and causing the 'Mazorca' to pound and slap from crest to crest of the shortened waves. By the time we reached the island of Pachacamac the ocean had become unpleasantly choppy, but we steered close to shore so that I might review the cohort of seething guanayes, comparable only with a swarm of bees covering the surface of their hive. Upon the slopes of the island there seemed to be all the birds that it could well hold, yet endless files were returning southward from the direction of the Morro Solar, black lines which, when blended by distance and perspective, filled the sky with rippling streamers. Above the peak of San Francisco Island, south of Pachacamac, a condor was circling and rising on the wind.

From Pachacamac it was but a short run to gloomy Fronton, on which we could see the low buildings of the

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<sup>1</sup> "Ballet dancer" = Mother Carey's chicken (*Oceanites gracilis*)

penitentiary. Here, as Hipólito remarked, the stone-breakers have all the time between now and the Day of Judgment to reduce the high isle entirely to granite paving blocks! Then through the Boqueron and round the Whaleback Reef of Callao we chugged, past a fleet of weatherbeaten German square-riggers (rotting in the roadstead like dead flies in an old spider web), under the bow of the venerable cruiser 'Almirante Grau,' across the sterns of two rusty-looking Peruvian submarines, and into the maze of small craft which filled the carenage in front of the custom house landing. Elbowing through a mob of solicitous *fleteros*, I found an official who examined my credentials and passed the motley cargo of equipment and cases of specimens through the customs. After transporting these by cart to my wareroom in the *Deposito San Enrique*, I returned to Lima, which was just entering fully into the season of roses and uninterrupted sunshine.

R. C. M.



MADONNA AND CHILD

By Robert Loftin Newman. Erocklyn Museum Collection

## ROBERT LOFTIN NEWMAN, COLORIST

**F**OR several months an interesting and carefully chosen little group of paintings has been on exhibition in the American Gallery of the Brooklyn Museum. Their author, Robert Loftin Newman, while almost unknown to the general public, received immediate recognition from the true connoisseurs of art, and, though the little group belonging to the Brooklyn Museum is the only collection owned by any public gallery, Newman counted among his friends and admirers such men as Wyatt Eaton, Richard Watson Gilder, Sir William Van Horne and Thomas B. Clarke.

The following notice of Newman's career and criticism of his style have been furnished by Mr. Nelson Sanborn, whose remarks on the modern quality of his work are particularly apt at a time when the whole modern movement in art expression is under discussion.

Born Richmond, Va., 10th November, 1827.

Removes later to Louisa Court House, Va.

Remarriage of his mother to a Mr. Sweeny: they again remove to Clarksville, Tenn., where Mr. Newman's remains now rest by the side of his mother.

1850 Newman makes his first journey to Europe. Enters Couture's studio remaining with Couture but a few months.

1854 makes second journey to Europe, joins Col. Nat Greene, editor and owner of the Boston Post, in apartments in the *Chausée d'Antin*.

Goes with Wm. M. Hunt to Barbizon to see J. F. Millet. Hunt talks while N. listens.

Saw J. F. Millet once again when he went to Barbizon on a business matter with J. F. M.

Never studied with J. F. M., but remained some months in Barbizon.

About the same year while walking in the Rue Lafayette, Paris, with his old friend, Mr. Wm. Babcock, they see in the window of the one-eyed dealer, B—, “Le Vanneur”; together they buy it for six hundred francs.

For a small debt owed by him to his kinsman Barrett, a wealthy tobacco-planter of Ky., he is deprived of this picture (The Winnower) without any process of law. Never could find what had become of it, until years later Mr. Quincy Shaw of Boston told Mr. N. that he had seen it in Paris. Poor Newman!

1864 Conscripted by the Confederate Army. Served on the firing line a short time and was then transferred to the Topographical Department. Was in church in Richmond, at a service at which Mr. Davis was present, when an orderly whispered to Mr. D. The congregation, with Mr. D. among them, filed out P. D. Q., Newman following. Grant's troops were entering the town. Gets a Provost Marshal's pass North. Stops at Baltimore to earn some money; takes work in a sign painter's loft, working at political banners. Remains there about one year.

Comes to New York.

Enters studio of Mr. Francis Lathrop: works on designs for glass painting.

1882 At the instance of Mr. Wyatt Eaton, several friends take a number of his lovely little color studies; with the money he goes to Europe. Has to be brought back, *broke*.

1908 With the proceeds of a sale of some of his work, through Mrs. S——n, he again goes to London and takes quarters in Chelsea. Goes over to Paris; invited by Mr. Andrew O'Connor to occupy a small house in O'C.'s garden at Clamart, a suburb of Paris. Expected to work and sell; hopes don't materialize; returns to London; is taken ill, sends for Sir —— the King's physician; fee too heavy for N. Dr. remits one-half, but



told him kindly in future send for some lesser luminary.

1909 Mrs. S——n opens an exhibition for N. in Bible House; with proceeds he goes again to London, but advancing years have rubbed the bloom away; nothing suits him—not even the once delectable bitter ale.

Takes Studio in 23d St. Little or “nothing doin’.”  
Long time between sales.

1912 Dies suddenly in his studio in the month of March.

### MR. NEWMAN'S WORK CRITICALLY CONSIDERED

Mr. Sadakichi Hartmann on page 188 of his History of American Art says of Mr. N.:

“He excels in richness and satiety of separate tones and is clever in bringing them into proper relationship. His Madonnas, Red Riding Hoods, reading girls, classical figures with animals, “Christ walking on the Sea,” etc., are color dreams pure and simple. As subjects they have but little interest. His color as well as Babcock's is purely sensuous in its effect. It does not arouse the finer qualities of emotional imagination. Their art is not vibrant enough, it never loses itself beyond the materials where one forgets oil paints altogether, where they melt into the lyricisms of soul as in Ryder for instance. Newman's and Babcock's perceptibilities come to a standstill in the act of transforming vague inspirations into color, and only here and there they soar a little beyond the material.”

Page 312. When speaking of Ryder he says: “I fail to see that he is a great colorist; surely not in the sense of Titian, Delacroix, Turner, Böcklin, Makart or Chavannes—even La Farge and Newman are, in my opinion, by far, better colorists.”

I append a few remarks on my own feeling for Mr. N's work, and endeavor to relate it in a measure to the modern movement.

Less than one hundred years ago when Delacroix, Daumier, Coubert and Turner broke away from the academic formula and pseudo-classicism inaugurated by David, Ingres, Gros and Gerard, they were, perhaps, unconscious of the momentous change that would ultimately result from this break. They felt that the old tradition had little or no relationship to life and its problems, and their dissatisfaction and scepticism meant a new order that should ultimately open a wider horizon for artistic expression. Following in their footsteps came the so-called Impressionists laboring, seriously enough, in their several ways to advance their conception, not to a finality, but to some point that should furnish a rationale of æsthetic valuation; that should have a more solid and basic reason than that which had preceded it. The truths that they proclaimed, in so far as they were truths, were no different from those of the old order, but the methods for attaining them enlarged the scope, and, besides, were more keen and poignant. Color which to the men of the past had been a mere accessory to black and white drawing had now assumed a functioning element inherent in itself. This latter quality was only dimly sensed at first, but Cézanne, taking advantage of the progress and noting the restrictions, with the help of such men as Chevreul, Helmholtz and Rood, went deep into the mechanics of color, and with him color began to near its ultimate significance as a functioning element. When we take into account the innocence, not to speak of the ignorance of the modern critic and layman who require that a picture should faithfully and efficiently present subject matter or anecdote; that a picture should look as much like the object presented as possible, we evince small understanding of the real meaning of the laws that govern æsthetic production. Now my endeavor is to relate Mr. Newman's position to this new order, to show that he came at a time when, like Delacroix, he unconsciously absorbed the new movement of emotional reaction to linear rhythms and poise, to form organization in relation to

color values and symmetry, which means static balance, to which, if movement be added, the result is rhythm. Without this no plastic form can exist. On it all forms in art and in life are founded. I add that the distortion of form is the endeavor to get rid of the mere illustrative side of painting; that the presentation of any form that suits the artist's purpose of correct design, freed from literary association and sentiment, could be arrived at as well by a form unrecognizable objectively as by one with which we are familiar. A sow and her litter would serve Raphael in his design as well as a Madonna and Christ child. Mr. Newman was a draughtsman of impeccable veracity when he so desired or occasion called for its exercise. In his painting mood he worked at top-notch of energy with very rapid brush-work and with no attempt at photographic delineation of self-evident facts. He aimed to get his color-vision to the canvas as quickly as possible and, without any abatement of energy, the matter was ended, "just as a musical theme exhausted finds its due repose in silence." He evokes for us the tactile sense of solid form and also the preciousness of surface similar to what we experience in handling a fine lacquer or the fused surface of porcelain. Mr. Newman's color-vision, like Albert Ryder's poetic expression in pigment, stands absolutely individual and alone, and it is in this sense that these two rare types, paradoxically a diverse unity, combine and attain to a distinct status in American Art.

Much of my material, colored by my own thought, has been drawn freely from Willard Huntington Wright's book "Modern Painting, its Tendency and Meaning" which I here acknowledge gratefully but without quotation marks.

N. S.



"THE CONCERT," BY P. ALBERT LAURENS

Presented to the Brooklyn Museum by Otto H. Kahn, through the Committee for the  
Diffusion of French Art

## FRENCH POST-IMPRESSIONIST PAINTINGS AND OTHER GROUPS AT THE BROOKLYN MUSEUM.

ON the 5th of September a circular signed anonymously "A Committee of Citizens" was mailed to many persons, in and outside of New York, protesting against the exhibition of Post-Impressionistic paintings at the Metropolitan Museum. The advent of this document created one of those controversial battles in the newspapers which arise every now and then in the art world, and which on the whole are healthy signs of public interest in art affairs. If there be offense in placing these paintings on view the responsibility must be shared by the Brooklyn Museum, which, in fact, led the way. On the 26th of March last it inaugurated in its galleries an exhibition of the works of the Post-Impressionists and their predecessors, belonging in the main to D. K. Kelekian. After four weeks' exhibition in Brooklyn twenty-seven of the number were withdrawn to form part of the collection shown afterwards at the Metropolitan Museum during the summer. They were by Degas, Cézanne, Toulouse-Lautrec, Gauguin, Matisse, Derain, and others, and some of them were especially picked out by the anonymous critics as being "neurotic," "Bolshevist," "degenerate," "fraudulent art boosted into notoriety by European speculators," &c.

Without discussing the merits of these works the Brooklyn Museum's position is that it displayed them without bias or partisan feeling; it neither approved nor disapproved them; in hanging them on its walls it did not endorse them as the final word in art expression nor did it proclaim that on its authority these paintings were to take the place of the older masterpieces in public esteem. The Museum has a broader conception of its mission. The paintings were there because the Museum does what it can to enlighten the public on the contemporary status of art and it recognized in these works a trend of pictorial expression pursued by many well known artists in all countries. Any public gallery that would close its doors to Post-Impressionistic paintings, on the ground that they do not conform to historic standards and that there is nothing new in art under the sun, is hopelessly unprogressive.

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The elimination of the group sent to the Metropolitan Museum did not mark the end of the exhibition of the French Modernists in Brooklyn. It was enlarged by further contributions from Mr. Kelekian, from paintings in the Brooklyn Museum's collection and by loans from other owners.



"THE BLUE CART," BY BERNARD BOUTET DE MONVEL

Presented to the Brooklyn Museum by Mortimer L. Schiff, through the Committee for the Diffusion of French Art

This exhibition was continued during the summer simultaneously with the exhibition which brought upon the Metropolitan Museum such furious denunciation.

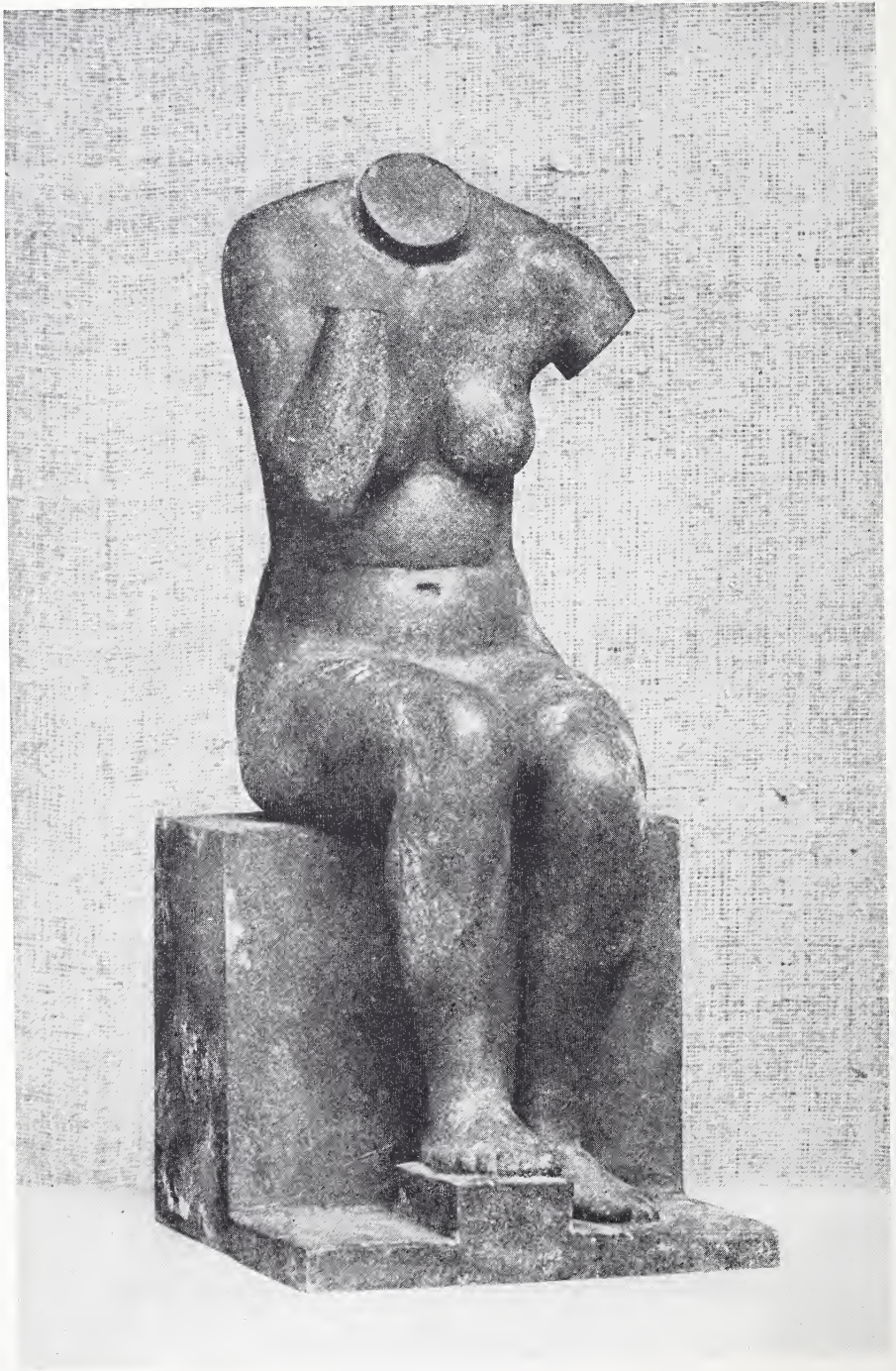
One alcove in the Brooklyn Museum's exhibition contained an impressive group of oils and pastels by Degas, including four examples of this artist lent by Mrs. Lathrop Brown purchased at the Seligman sale in January last.

\* \* \*

In pursuance of the Museum's policy, another group, representative of the contemporary French school but of a more restrained and academic spirit, was installed at the same time as the Impressionistic paintings and in contrast to them and listed in the same catalogue. This group was presented to the Museum through the Committee for the Diffusion of Modern French Art in American Museums, of which Mr. Louis Thomas, a French resident of New York, is the founder and director. These works are the individual gifts of generous friends interested in French artists of talent not generally known in this country but whose works are worthy of a place in the best American collections. The paintings may be divided into three groups: The first, described as neo-classic, includes "The Concert" by P. Albert Laurens, "The Bridge of Toledo" and "The Valley of Regaia, Algeria" by Jacques Simon, "Freiburg in Breisgau in Snow Time" by Hugues Beaumont, "The Bridge of Yerres and the Hillside at Villeneuve" by Lucien Ott, "Algerian Horsemen (Goumier)" by Deluermoz, all the gift of Mr. Otto H. Kahn; "Evening in Brittany" by Morchain, the gift of Mr. Pierre Cartier; and "View of Chateau-Thierry from Hill 204 (1909)" by Ladureau, the gift of Mr. Louis Thomas. Second: The works of Bernard Boutet de Monvel and his circle of friends; "The Blue Cart" by Bernard Boutet de Monvel, the gift of Mr. Mortimer L. Schiff; two paintings by Jean De Gaigneron, "Still Life," the gift of Mr. Felix Wildenstein and "Street in Fez," the gift of Mr. A. Bordes; "The Race" by Jacques Brissaud and two decorative drawings, "The Summer Dining Room" by George Lepape and "The Ballet Girl" by A. E. Marty, the gift of Mr. Kahn. Third: Another group approaching more closely the Post-Impressionists in technique and purpose, "Ruined House at Rheims" by H. Rioux, the gift of Mr. Lucien Jouvaud; "Flowers" by Bonneau, "Women at the Fountain of Cassis" by Guillaume Dulac, "On the Banks of the Aven" by Grassin, "Still Life" by William Malherbe, and "Still Life (Apples)" by Seevagen, the gift of Mr. Kahn.

Included in the gift of Mr. Kahn is also a fine example of applied art, "Fleurs du Mal" by Jeanne Itasse. It is a bronze flower holder designed for a table centrepiece, showing a woman with wet hair and body standing between two pools of water.

Mme. Jeanne Itasse-Broquet is well represented in the French permanent collections. In 1900 she received a medal for a Bacchante which was purchased by the state and is now in the Luxembourg. A portrait



WOMAN SEATED  
By Jeanne Poupelet. Brooklyn Museum Collection



by her of Constant Coquelin is in the Musée Carnavalet, and one of Berlioz in the National Conservatory. She has also executed sculptural designs for the palace of the King of Belgium.

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"L'Intransigeant" of Paris, in its issue of the 16th of August, contains an article by a French observer in America, who, by the way, signs it with the very American pseudonym "Nantucket." He thinks that modern French art in its various phases—music, literature, and the plastic arts—are not sufficiently known to Americans, and ascribes the fault largely to the want of organized effort among his own countrymen. He is under the impression that the French music publishers are to blame because their modern composers are never heard in the hinterland of America. In only a few of the cities of this country, he maintains, do we find French book sections in the libraries—none in cities of less than 200,000 inhabitants. With regard to the living painters, the curious and new works of Follot, Groult, Sue, Jaulmes and their comrades of the same general tendencies, have little vogue in this country. Rodin is represented in the principal American museum collections but not such eminent sculptors as Bartholmé, Despiau, Maillol, Bourelle, Joseph Bernard, Landowski, Yvonne Serruys, or Jeanne Poupelet. "Nantucket" compliments the museums of Brooklyn, Pittsburgh and Buffalo, however, for their efforts to make modern French paintings better known, and mentions the works of Degas which were added to the Brooklyn Museum's collection last spring, and also the group of paintings by the younger French artists donated to the Brooklyn Museum through the Committee organized by Mr. Louis Thomas.

Some facts have escaped the attention of "Nantucket." He has probably not been long enough in this country to acquaint himself fully with the conditions. He may be encouraged by the assurance that so far as music is concerned, the last two leaders of the Boston Symphony Orchestra were Frenchmen; that the works of Debussy and other contemporary French composers are frequently heard in the smaller American cities, Indianapolis, for instance; that the two recent displays of modern French paintings at the Brooklyn and the Metropolitan museums in New York have excited more interest and incidental controversy than any other exhibitions of recent years; and as to the eminent sculptors named by him, Jeanne Poupelet is already represented in the permanent collections of both the Metropolitan and Brooklyn museums, the latter having acquired a beautifully modeled seated figure of a woman by that artist. This work is only twenty inches high, but in effect strong and monumental. It is the only example of the casting, and was chiseled and the patine prepared by the artist herself. In this figure the influence of the Greeks is obvious in its simplicity, but there is a naturalism in the modeling which marks it as of the present. Headless and armless it is a complete sculptural creation, pulsating with life and needing nothing more to ex-

press the full beauty of the human figure. The "Femme à sa Toilette" in the Metropolitan Museum is another example of this sculptor's superb modeling of the nude. From the classic dignity of these figures she turns easily to another *genre*. Her versatility is remarkable. In New York may be seen cows and donkeys, chickens and ducks, revealing the closest observation and sympathy for the domestic pets that surrounded her in her childhood in the Dordogne where she still spends a portion of each year. She is a serious looking woman, small and frail. While in Paris she devotes herself with almost puritanical zeal to her art, working alone in her studio in a secluded courtyard in the Rue Dutot near the Institute Pasteur. In that studio there is a series of medallion portraits and little modeled figures of Parisian types. They are executed with humor, but a sardonic humor, like the caricatures of Daumier. Undoubtedly Mlle. Poupelet is one of France's great artists.

W. H. F.

## MUSEUM NOTES

The recent work of the Egyptian Exploration Society, to which the Brooklyn Museum is a contributor, was interestingly described in a late number of the Boston *Evening Transcript*. Tel-el-Amarna, the ancient capital of the heretic king, Akhnaton, or Amenophis IV, is the site chosen for the latest excavations. So far only preliminary work has been accomplished, but in December will begin more concentrated efforts and the hoped-for finds will be divided among the contributing agencies. It is to be hoped that the Museum's Egyptian collections will be further amplified and that the relics of Akhnaton's reign already possessed,—among others a charmingly sculptured portrait of this king's unmistakable lineaments,—will receive notable additions.

A vivid description of the site is given by Dr. James Henry Breasted, Director of the Haskell Oriental Museum, University of Chicago, who, describing a visit to the place paid by him last season, says:

“Even the limited extent of the initial excavations has already revealed a scene of fascinating interest. I wandered from house to house, passing through the porter's lodge and sometimes a small vestibule. Behind these one usually found a stately transverse reception or social hall with a raised section of floor at one end fitted with drainage and evidently intended for the wine jars, thickly hung with flowers and garlands and constantly sprinkled with water, just as we so often see them in the paintings of Egyptian feasts in the tombs at Thebes. Behind all this were the sleeping rooms, sometimes with a bath, and with hygienically arranged toilet conveniences. Connected with the kitchen were circular granaries, storehouses and magazines, while behind all was the garden, with the stumps of the vanished trees still in position, and the well from which the garden was watered still accessible by means of a spiral stairway leading down to the water.”

During the month of June Mr. Tschudy visited the Zion Canyon National Park in Southwestern Utah to study and paint the unusual sandstone formation of that region.

This region, one of the latest to be added to our list of National Parks, is extremely diversified and offers rare opportunities to artists interested in the big things in nature.

For richness and range of color, the gigantic sandstone cliffs in Zion Canyon rival those of its big brother, the Grand Canyon of the Colorado, while for weird, fantastic shapes and brilliancy of tints, Bryce's Canyon and Cedar Breaks in particular are perhaps unsurpassed anywhere.

In the presence of these huge piles of gloriously tinted rocks, the visitor to this district feels again that peculiar thrill which comes inevitably where nature commands and overpowers.

To an early Mormon settler who had sought refuge in this region of mysterious, awesome byways is given the credit of the origin of the name Zion.

Splendid in their rich, varied colors and temple-like forms, Zion's walls tell the story of ages of Earth-building and the name Zion seems strangely appropriate to this sublime corner of America.

The Museum's Expedition to Alaska in charge of Robert H. Rockwell, Chief Taxidermist, obtained seven specimens of the big brown bear on the northwestern end of the Alaskan Peninsula during May and June. The skins, skulls and one complete skeleton, all in most excellent condition, reached the Museum early in July. The specimens represent four males, two females and one cub. One of the male skins measures 10 feet, 6 inches in length, which is near the record size for this, the largest of all bear species.

Mr. Rockwell's last report, dated Cordova, August 10th, states that he is starting for the interior in quest of mountain sheep and moose. His equipment includes pack horses and guides and the trip will require from 30 to 35 days. A detailed account of Mr. Rockwell's experiences, to be published in the *QUARTERLY*, should prove of unusual interest.

The following extract is a clipping from the August 3rd number of the *McCarthy Weekly News of Alaska*, which recently reached the Museum:

"Mr. R. H. Rockwell, taxidermist for the Brooklyn Museum, arrived here yesterday, and will leave Monday morning for the White River country, there to secure specimens of Alaska sheep and moose, for the museum.

"It is Mr. Rockwell's intention to study specially the natural environment of the game, and he has also come equipped to make death masks of the animals right after they are killed, so that when he mounts them they will be absolutely true to life, thus enhancing the value of the collection."

Among the latest accessions to the Department of Fine Arts is a collection of paintings by Elihu Vedder. These form a part of the Herriman Bequest and have recently been installed in the galleries of the Museum. In the World of Art Section of the *New York Sunday Times* of September 25th, Miss Elizabeth Luther Carey gives an interesting account of the Vedder Collection. "As art," she writes, "the pictures are very unequal but nearly all bear the unmistakable impress of genius. . . . They embody to an extraordinary degree the feeling of monumental solidity with which Rome (where the collection was made and where many of the pictures were painted) inspires those who live within her walls and they impress themselves strongly upon the imagination as a translation of the Roman Spirit." And then Miss Carey recalls the fact that Elihu Vedder spent some years of his boyhood in Brooklyn in "a new house"—to quote his "Digressions"—"one door removed from the northeast corner of Clinton Avenue where it crosses Fulton Street": a "very pretty house of wood lined with brick and ornamented with Gothic jig-sawing." "And thus," Miss Carey adds, "in spite of the monopoly of associative interest held by Rome in Vedder's art, a minute share belongs to Brooklyn and makes it nicely appropriate to hang a special wall in the Brooklyn Museum with the group of Vedders."

The Wisconsin Academy of Sciences, Arts and Letters has commemorated its Fiftieth Anniversary by issuing a handsome medal designed by the sculptor, Leonard Crunelle, of Chicago. The obverse represents the figure of Athene with a motto from Lucretius. The reverse bears the portraits of six leading

members of the Academy during the last half century. The Brooklyn Museum has received a copy of the medal and has added it to its collection.

The Museum has received from the Art Commission of New York a copy of the catalogue of the works of art belonging to the City. Volume 2 of the work covers the period from January, 1909, to January, 1920, and discloses the fact that the City of New York possesses many works of art of first importance—fountains, monuments, mural paintings, glass and tablets—which are distributed to the great benefit of the citizens through the five Boroughs. The Art Commission, as constituted in 1920, includes the names of three Trustees of the Brooklyn Institute of Arts and Sciences, of which the Brooklyn Museum is one department. A. Augustus Healy and Frank L. Babbott are Vice-Presidents of the Commission and Luke Vincent Lockwood is Secretary.

Several members of the Museum staff enjoyed the hospitality of the crew of the Brazilian battleship, *Minas Geraes*, flagship of the Brazilian navy, at the Brooklyn Navy Yard on Saturday, September 10th. The guests were met at the foot of the gangway by Sergeant Drummond who conducted them to the ship, where they were received by Lieut. Bahia. Later they were introduced to the Admiral's quarters and received by Captain Heck. An elaborate luncheon was served in one of the mess rooms, after which the guests were entertained by games and sports in which the contestants were members of the crew. The lowering of the flag and the singing of the Brazilian national hymn completed the programme, not the least interesting features of which were the well-selected Brazilian and other numbers rendered by the ship's band. The committee in charge of arrangements consisted of Sergeants Drummond and Trindade and Boatswain Holland. Lieut. Almido, morale officer, and other officers also helped to make the afternoon a most enjoyable one. The party was given as a farewell to the Naval Secretaries of the "Y" on Sands Street whose classes and personally conducted parties about the city during the thirteen months that the *Minas Geraes* has been in dry dock here have been much appreciated. The Brazilians have spent several afternoons at the Museum and the members of the staff that were invited were those with whom the men came in contact.

The Department of Natural Science records the following gifts received during the summer months: From Dr. William Barnes, Decatur, Ill., three specimens of rare moths, including one paratype. From Miss Lois G. Low, one mammoth tooth (fossil molar) from Alaska. From Dr. Max J. Gleissner, Honolulu, T. H., one specimen of lava in fern-like formation from the 1920 Kilauea Aa flow and three photographs. From the Radium Information Service, specimens of Carnotite or radium ore from Colorado.

By purchase from Mr. Alfred A. Anderson, Seattle, Wash., one skin and skull of wolverine, trapped at Coronation Gulf, Arctic North America.

The temporary service of Mr. Charles Bender, taxidermist, has been of much assistance in the thorough overhauling and re-arrangement to which all collections in the Department of Natural Science have been subjected during the summer.

The Library has been making a special effort to meet the needs of the art teachers in the schools and to that end has been circulating colored and other

plates showing design and ornament. This material is too expensive for the average person to own and the Library is assured that its availability meets a real need. Recent additions to this collection include many fine plates showing the designs of North American Indians. Czecho-Slovakia, Russia and Scandinavia are among other countries represented.

Among recent accessions to the Museum Library are the following: Martin's, "Miniature Painting and Painters of Persia, India and Turkey from the 8th to the 18th century"; "Book-plate Annual for 1921"; Calthrop's, "English Costume"; Houston and Hornblower's "Ancient Egyptian, Assyrian and Persian Costumes"; Lankester's, "Secrets of Earth and Sea"; Mascha's, "Osterreichische Plakatkunst"; Morgan's "Early American Painters"; and Spelman's, "Lowestoft China."

The Print Department has recently added to its collections a number of the charming wood engravings by Rudolph Ruzicka.

During August and September a second installment of the Museum's collection of Arundel Prints was shown in the Print Gallery.

Miss Agnes W. Bartlett has given to the Museum her collection of American war-posters.

The Division of Conchology calls attention to the installation of the "Key-hole Limpet," *Lucapina crenulata*, from La Jolla, California, acquired by the Museum Expedition to California a few years ago.

"The great 'Key-hole Limpet' is easily the giant of the family. It is four to five inches long, with a broad, apical hole, often one inch long. The finely scalloped border is the shell's chief beauty."

The development of *Fissurella* or Key-hole Limpet is of extreme interest. In an early stage it possesses a spiral shell, with a slit on the margin of the outer lip of the last whorl. As growth advances, shelly matter is deposited on both margins, which results in the slit becoming a hole and the spire a mere callosity, until at last they appear to coalesce in the apex of the adult shell.

"The body of the animal is large, black like India rubber, too big to be contained in the shell when at rest; the reflexed mantle engulfing the shell when active. The huge foot is yellow, with the black mantle outside." In the alcoholic specimen the mantle is gray.

Habitat—Monterey to San Diego, California.

Just as the present issue of the MUSEUM QUARTERLY was going to press, the sad news was received of the sudden death of the Hon. A. Augustus Healy, Honorary President of the Brooklyn Institute of Arts and Sciences. The Brooklyn Museum was closed on Friday afternoon, September 30th, in observance of the funeral services.

The next number of the QUARTERLY will contain a more extended notice of the Museum's sense of loss and of its indebtedness to Mr. Healy for his great and inspiring interest and aid in building up the Museum collections and in establishing more firmly the Museum in the pride and affections of the people of Greater New York.

# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

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The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

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.....192

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